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THE *BṚHADĀRAṆYAKA-UPANIṢAD* 5.2.1-3 - A CRITIQUE

S. Jena*

The *Yajurveda-Saṁhitā* is simply called the *Yajurveda*. Of the four Vedas it is the fourth and last in order. Adhvaryu priests use it as their prayer-book.

Generally a *Saṁhitā* consists of *mantras*. Be it *Ṛgveda-Saṁhitā* or *Atharvaveda-Saṁhitā* or *Sāmaveda Saṁhitā*, they are all available in the form of *mantras* or say verses, but coming to the *Yajurveda-Saṁhitā* or simply *Yajurveda*, we come across prose passages for the first time so far as the *Saṁhitā* literature is concerned. And it is needless to say that the presence of this prose divides the *Yajurveda* into two groups-*Kṛṣṇa* or Black *Yajurveda* and *Śukla* or white *Yajurveda*. *Śukla Yajurveda* contains only the *mantras* i.e. the prayers and sacrificial formulae whereas the *Saṁhitās* of *Kṛṣṇa-Yajurveda* contain, in addition to the *mantras* also the sacrificial rites together with discussions on them. Thus, we have four recensions of Black *Yajurveda* which are closely related to one another. They are :- *Kāṭhaka-Saṁhitā*, *Kapiṣṭhala-Saṁhitā*, *Maitrāyaṇī-Saṁhitā* and the *Taittirīya-Saṁhitā*, but the White *Yajurveda* is represented by *Vājasaneyī- Saṁhitā* which owes its name to its principal teacher *Yājñavalkya Vājasaneya*. This Veda is preserved in two recensions-*Kāṇva* and *Mādhyandina* and it comprises forty chapters.

The *Śatapatha-Brāhmaṇa* belongs to White *Yajurveda*. It is so called because it consists of a hundred *adhyāyas* or lessons. In the entire *Brāhmaṇa* literature it is the most famous and extensive *Brāhmaṇa* text. Like the *Vājasaneyī-Saṁhitā* this *Brāhmaṇa* has got two recensions-the *Kāṇva* school and the *Mādhyandina* school. In the *Mādhyandina* school the hundred lessions of the *Śatapatha-Brāhmaṇa* are divided into fourteen *kāṇḍas* and its final part constitutes the most well-known *Bṛhadāraṇyaka-Upaniṣad*.

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The *Bṛhadāraṇyaka-Upaniṣad* consists of six Chapters. Like the *Vājasaneyī-Saṁhitā* and the *Śatapatha-Brāhmaṇa* it is also available in two different recensions-*Kāṇva* and *Mādhyandina*. The *Kāṇva* recension has seventeen *kāṇḍas* whereas the *Mādhyandina* recension has fourteen *kāṇḍas*. The six Chapters of the *Bṛhadāraṇyaka-Upaniṣad* are represented by 3 to 8 Chapters of the 17th *kāṇḍa* of *Kāṇva* recension and 4 to 9 Chapters of the 14th *kāṇḍa* of the *Mādhyandina* recension. The great Vedantic philosopher Ācārya Śaṅkara while writing his commentary on the *Bṛhadāraṇyaka-Upaniṣad*, follows the *Kāṇva* recension.

The *Bṛhadāraṇyaka-Upaniṣad* is the most famous of all *Upaniṣads* by its size as well as substance. It is entirely written in prose interspersed with verses. The six Chapters of this text are divided in two ways- i) one division of the whole work is available in three *kāṇḍas* - *Madhu kāṇḍa, Yājñavalkya kāṇḍa* and *Khila-kāṇḍa* each containing two Chapters. According to the other division, the six Chapters of the *Upaniṣad* have got forty seven sections called *Brāhmaṇas* and they are further subdivided into *kaṇḍikās* or paragraphs. All the divisions mainly deal with mystical significance of the horse-sacrifice, four famous philosophical dialogues, meditation on "Om", the doctrine of transmigration of the soul and the dynastic list of teachers etc.

In the *Bṛhadāraṇyaka* 5.2.1-3, we come across an important parable, the parable of Prajāpati. It is an interesting as well as instructive anecdote. It is as follows :-

The three kinds of sons of Prajāpati-gods, men and demons were residing as pupils with their father Prajāpati. After they had finished their discipleship, the gods said, "Instruct us O Lord !" Then Prajāpati uttered to them the syllable "*da*" and asked, "Have you understood ?" They replied "We have understood it; you have told us : '*dāmyata*' (control yourselves). Next Prajāpati said, "Yes, you have understood". (5.2.1)

Then men said to Prajāpati, "Instruct us O Lord !" Prajāpati uttered to them the same syllable '*da*' and asked, "Have you understood ?" The men replied "We have understood it; you have told us : '*datta*' (make gifts)." Next Prajāpati said, "Yes, you have understood." (5.2.2)

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Then the demons said to Prajāpati, "Instruct us O Lord !" Prajāpati spoke to them the same syllable "*da*" and asked, "Have you understand ?" The demons replied, "We have understood it; you have told us : *dayadhvam* (have compassion). Next Prajāpati said, "Yes, you have understood." And it is just this which is proclaimed by that divine voice, the thunder : *da-da-da*; that means *dāmyata, datta, dayadhvam.* Therefore one should practise these three utterance-self-control, generosity and compassion. (5.2.3)

The advice of Prajāpati to the gods was '*dāmyata*'. According to the *Purāṇas* the gods or *devas* are the sons of sage Kaśyapa born through Aditi. They are also said to be *tridaśa-s.* That means, they are perpetually in their youthful stage;[1] they have no old age. So they have no suffering. Only they are accustomed to enjoy things. So 'self-control' was the appropriate advice to the gods by Prajāpati, the primeval father.

The advice of Prajāpati to the men was '*datta*'. The human beings are severely obsessed with the acquisitive tendency. They go on accumulating property after property. They run after the riches but never care for the weal and woe of their fellow-beings. Their acquiring or hoarding tendency is unlimited, unabated and insurmountable. So charity or generosity was the appropriate advice of Prajāpati, the primeval father to the human beings.

Prajāpati's advice to the demons was '*dayadhvam*'. In the *Purāṇa* literature they are pictured as envious beings. Born of Diti they are called '*daityas*'; born of Danu, they are said to be '*dānavas*' in the *Purāṇa*-texts. They cannot tolerate the prosperity of others. For no gain of theirs, they take sadistic pleasure in destroying and devastating others' property and belongings. They are so jealous by nature that they can not take at ease the welfare and well-being of others. So mercy or compassion was the appropriate advice of Prajāpati to the demons.

The date of *Bṛhadāraṇyaka-Upaniṣad* may be fixed at 600 B.C.[2] Though written some 2500 years back, this thought-provoking parable still holds good in the context of our present day world. In our society these three categories of people as described above still live with us and we can find out them with little effort. There are people in our society who are

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1. तृतीया यौवनाख्या दशा सदा येषाम्, त्रिदशाः ।
-Amarakoṣa, 1st *kāṇḍa, svargavarga*-1, p. 5.
2. For details vide Winternitz. M., - *History of Indian Literature*, Vol. -1, pp. 218-219.

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exceedingly rich and affluent and their motto is to enjoy life. Perhaps they cannot enjoy life more colourfully, more delightfully and more romantically than king Yajāti who exchanged, in the days of yore, his senility with the youth of his son Puru and lastly disgusted and discontented with the world sang the verse :-

न जातु कामः कामानामुपभोगेन शाम्यति ।
हविषा कृष्णवर्त्मेव भूय एवाभिवर्धते ॥

Matsya Purāṇa Ch. 34.10

"A man never finds happiness in sensual pleasures and enjoyments. Lust for sensual pleasures and enjoyments waxes by daily indulgence. It only grows all the more like fire fed with clarified butter." So the self-control or restraint of the sense-organs from the sense-objects is the only panacea for the people of this temperament.

People of second category are more numerous in our society. They outnumber the people of other two categories. Most of us have a tendency to acquire. Since human wants are unlimited, we are always busy in fulfilling those wants. And after the fulfillment of some wants, there arise new wants with which we are deeply obsessed. Thus with wants multiplying we scarcely care for others and turn to be self-centred. We hoard, we save for future, but never share our wealth with the needy and poor. So charity or generosity is the only remedy in the present day society to bridge up the gap between the haves and have-nots.

We may identify the people of third category with anti-social elements like hooligants, ruffians, criminals or terrorists. They create mayhem and murder, carry on destruction and devastation in peaceful habitations and unleash terror in the name of '*jihād*' or religious war from their secret bastions. They burn houses, blast buildings, take children and passes-by captive, and commit unnecessary bloodshed and genocide. They always believe in destructive philosophy and scarcely think in constructive way. They are a menace to our society and its all-round growth and development. So mercy or compassion is the only beacon-light which the people of this temperament should imbibe and emulate to save the world from the inferno of war.

It is T.S. Eliot who concludes his immortal poem "*Waste Land*" with this eternal divine voice, the thunder reverberating over distant mountains-*da-da-da, dāmyata, datta* and

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dayadhvam and emphatically proclaims that if the Western Civilization that looks like a dazzling glass house, wants to survive, it must direct its eyes towards the East and cultivate the above three utterances, otherwise this hollow glittering civilization will, within no time, crumble to dust like a house of cards.

T. S. Eliot was a student of Philosophy, Sanskrit and Oriental Religions.[3] After witnessing the horrors of the First World War (1914) he wrote his "*Waste Land*" (1922). In it he has pictured the hollowness and helplessness of modern city life and has evinced how the modern Western Civilization equipped with all the amenities and scientific advancements fails to give peace and happiness to the mankind, but the literary world could not evaluate the merits of his work so early. And only after the Second World War (1945) that wrought its havoc, the essential purport of *Waste Land* was realised by the literary community and T. S. Eliot was awarded the highest honour-the Nobel Prize for Literature (1948).

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3. Williams, Haydn Moore - *T. S. Eliot : The Waste Land and other poems*, Chapter-I, p. 1.

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ANCIENT EXPERTS ON ANIMAL BIRD LANGUAGE AS GLEANED FROM ANCIENT INDIAN LITERATURE

K. G. Sheshadri*

INTRODUCTION

The power of speech has been manifested in various living beings by the creator himself and blessed by Goddess **Sarasvatī** (Vāk), the deity of speech. Language has been an evolving aspect of all living beings that is seldom understood among creatures other than human beings. However, ancient civilization traditions have recognized the capabilities of speech among birds, animals, insects and so on in their various myths and folklore. There also exist vast literatures regarding the origins of speech in animals and birds that have been recorded by ancient people from time immemorial. Several seers of the Vedic times had interpreted and studied cries of various animals and birds that have been recorded in ancient texts. An attempt has been made in the current paper to study the skills of ancient interpreters of animal speech as gleaned from ancient texts.

INTERPRETERS IN THE VEDIC LITERATURE

Several hymns of Vedic texts are related to knowledge transfer by birds and animals. Many passages of *Ṛgveda*[1] speak of calls of birds and animals. RV (10.146.2) states that two birds namely the Vṛṣārava (hawk cuckoo) and ciccikā (house swift/ swallow) play music to the Goddess of the forest. The *Maṇḍūka Sūkta* of seventh *Maṇḍala* compares chanting of the Vedas by Brahmins to the croaking of frogs in monsoon. The differences in calls of various frogs are also recognized such as those resembling a cow, goat and so on. In ancient Vedic times, many of the sāmans[2] are called *tritīya krauñca, vānnidhana krauñca, bhāsa* (after a bird of prey), *plava* (after an

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1. Arya, Ravi Prakash, Joshi, K. L., *Ṛgveda Saṁhitā,* with English translation according to H. H. Wilson and Sāyaṇācārya Bhāṣyā, Vols. I-IV, Parimal Publications, New Delhi, 2005.
2. Griffith Ralph T. H., *Sāmaveda Saṁhitā,* with English translation, Nag Publishers, Delhi, 1991.

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aquatic bird), *vāśa* (a croaking bird), *śyeṇa* (vulture) and *sauparṇa*(a bird of prey). Birds travel to far off lands and their knowledge is based on various experiences. Vedic texts speak about speech in animals as in statements like[3] -

वाचं देवा उपजीवन्ति विश्वे। वाचं गन्धर्वाः पशवो मनुष्याः।

- *Taittirīya Brāhmaṇa* (II.7.8)

The *Śatapatha Brāhmaṇa* (SB 4.1.3.16)[4] maintains that the articulate speech or *vyakta/turīya vāk* spoken by men, animals, birds and creepers was in *nipāta* or undefined (*anirukta*) form.

तदेतत् तुरीयं वाचो निरुक्तं यत् मनुष्या वदन्ति अथैतत् तुरीयं वाची निरुक्तं यत् पशवो वदन्ति वयांसि वदन्ति यदिदं क्षुद्रसरीसृपं वदन्ति ॥

The *Jaiminīya Brāhmaṇa* (III.193-94) mentions how Lord Indra was praised by the *śiśumāra* (a dolphin)[5]. Likewise, Lord Indra heard the sobs of a virtuous bird in a tree hollow which perished by poison tipped arrows from a hunter. It is said that it was grateful to the tree that provided shelter. Elsewhere, the Vedas proclaim that king Prabhañjana understood the curse pronounced by a doe killed by him during the hunt. Sage Aṅgiras and Lord Indra were adept in understanding the speech of the heavenly dog Saramā in order to find the cows. The *Chāndogya Upaniṣad* (IV.1-3) mentions that Geese informed King Janaśruti Pautrāyaṇa about the great master – Raikva with the chariot[6]. Similarly, a goose and a diving bird taught Satyakāma Jābāla each a quarter of Brahman (IV. 7-8). Likewise Vaka, son of Dalbha who had gone to study Vedas met a white dog. All other dogs came together and barked out just as

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3. Kumar Pushpendra, *Kṛṣṇa Yajurvedīya Taittirīya Brāhmaṇa*, Vols. I-III, with Sāyaṇācārya Bhāṣya, Nag Publishers, New Delhi, 1998.
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those who wish to pray through *Vahiśpavamāna* hymns. Thus the *Chāndogya Upaniṣad* mentions an instance of *Udgītha* recited by a dog (I.12).

INTERPRETERS IN THE EPICS

The immortal epic of Sage Vālmīki namely the *Rāmāyaṇa*[7] has the earliest record of ancient experts on bird and animal language. It mentions that the king of Kekaya understood the language of all creatures (*Rāmāyaṇa* II.35). Other portions of text indicate that Rāma and Lakṣmaṇa were skilled in interpreting cries of birds and animals (IV. 57, VI.23, VII.41). In *Bālakāṇḍa*, there is an instance mentioning that sage Vasiṣṭha, spoke about unusual activity of animals to king Daśaratha (I.74). Lord Rāma and Lakṣmaṇa could interpret the cry of the *vañculaka* bird in the forest near Mataṅgāśrama (II.69). Even the Rākṣasas, also were skilled interpreters who could understand the behaviour of birds and animals. In this context, the epic mentions the skills of Mālyavān and Vibhīṣaṇa (IV. 10.35). Likewise the Vānaras could understand the whereabouts of Devī Sītā narrated by the aged vulture Sampāti. The *Uttara Kāṇḍa* of *Rāmāyaṇa* mentions that Devī Sītā could understand the talk of two parrots which narrated the story of Rāma to her as heard by them in the hermitage of Sage Vālmīki.

The *Yogavāsiṣṭha*[8] text speaks of how sage Vasiṣṭha had seen the aged sage (crow) Kāka Bhuśuṇḍa, in a tree atop the mountain Meru narrating the divine deeds of Lord Rāma to Garuḍa and other birds. The sage observes that in the hermitage of Kāka Bhuśuṇḍa, even the young ones of swans, chanted the *Sāmaveda* and other *mantras*.

Sage Vyāsa's immortal Epic, the *Mahābhārata*[9] is no less in enlisting such ancient experts. Sage Vyāsa himself could interpret the cries of various birds, animals and even insects like ants. A category of ascetics called the Vālakhilya Ṛṣis understood the cries of birds and animals (*Ādi Parva* I. 70). The *Ādi Parva* also mentions as to how Uttāṅka understood the speech of a horse (a manifestation of Agni) at the entrance to the nether world. In another context, the *Ādi Parva* (LXII.53-54) speaks of king Uparicara Vasu who understood the speech of a swift hawk. Likewise, Jaratkāru talks with Snake God Vāsuki (*Ādi Parva* XIV.5). The *Paulama* section of *Ādi Parva* also

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7. Mudholakara Srinivasa Katti (ed.), *Śrimad Vālmīki Rāmāyaṇam*, with commentaries-Tilaka of Rāma, Rāmāyaṇa-Śiromaṇi of Śivasahāya and Bhūṣaṇa of Govindarāja, Parimal Publications, New Delhi, 1991.
8. Aiyar K. Narayanaswamy, *Laghu Yoga Vasishta*, Vista International Publishing House, Delhi, 2006.
9. *Śrīman Mahābhārata*, with commentary of *Caturdhara Nīlakaṇṭha ṭīkā, Nāmānukramaṇikā* and notes by Dr. Mandan Mishra, Vols. I-IX, Nag Publishers, New Delhi, 1988, numbers in *Ślokas* indicate the *Parva, adhyāya* and *śloka*.

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mentions about Ruru who spoke to Puṇḍava snake who was formerly sage Sahasrapāta. The *Araṇya Parva* (LIII.26ff) in describing the story of king Nala, indicates clearly that both king Nala and Damayantī could understand the speech of swans that acted as love messengers between them.

A section of the *Ādi Parva* namely the *Sambhava Parva* has several such characters well versed in the art. Vidura, the minister interprets the cries of ass when Duryodhana was born (CXV.33). The Kuru king *Pāṇḍu* was also skilled in interpreting speech of deer that was actually the form of sage Kiṇḍama in the jungle (CXVIII). An astounding feature of the epic is that birds and animals are believed to recite the Vedas. This view has been echoed since Vedic times. The story of bird Jarita and her four sons-Jaritāri, Sahasrikka, Staṁvamitra and Droṇa is well proof of this fact as to how Vedic knowledge was transmitted by the birds to their young ones. (*Ādi Parva, Khāṇḍava Dāha Parva*, CCXXXI.15-17).

Also, Kaṇika, the political counsellor for king Dhṛtarāṣṭra was well versed in several animal and bird tales. Some of these do portray that speech of animals was understood by other animals themselves. The *Araṇya Parva* (CXXXI-XI) in context of narrating the episode of king Uśīnara (Shibi) indicates as to how he understood the verbal duel of hawk and pigeon. The same *Parva* also indicates as to how the five Pāṇḍava brothers came across a huge serpent Nahuṣa who was actually their ancestor, and understood its speech (CLXXVII). This *Parva* also mentions king Parīkṣit of Ikṣvāku dynasty who married a girl who in reality was a female frog. The king of frogs (formerly Āyu) approached him to desist from slaughter of frogs. The *Mṛgasapnodbhava* section of the same *Parva* also portrays as to how the king of all deers approached king Yudhiṣṭhira in his dream asking him to prevent the killing of animals. The *Bhīṣma Vadha Parva* (CXX) also has a curious instance of sages appearing in the form of geese and swans from Mānasa lake speaking to Bhīṣma on his bed of arrows. The *Karṇa Parva* (XLI) cites that Śalya was skilled in interpretation of cries of birds and animals. The *Śānti Parva* (CXXXIX) speaks of a heron Pūjanī who could speak language of human beings though born as a bird and lived in the harem of king Brahmadatta of Kāmpilya.

The *Mokṣadharma* section of the same *Śānti Parva* (CCC) mentions that the Lord of all creatures assumed the form of a swan and spoke to the Sādhyas. The *Śānti Parva* (LXXXII) also gives tale of *Kālavṛkṣīya* where a crow tells faults of royal servants and is killed by them.The *Anuśāsanika Parva* (27-29) gives the story of a donkey mother telling her son, on being whipped by Mataṅga-a *brāhmaṇa's* son from a low caste woman, that he was actually a *Cāṇḍala* in former birth. In ninth chapter

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of the same *Parva*, Bhīṣma narrates a story of a jackal and ape that spoke of their previous lives. The *Anuśāsanika Parva* (85) also gives the event of origin of parrot's speech. The same *Parva* also narrates as to how Lord Indra understood the sobs of a great bird on a tree pierced by poisoned arrows and asked it to leave. Thus, the epic portrays a large number of people who understood the speech of animals and birds. This indicates that this art was well practiced by people in ancient days.

INTERPRETORS IN PURĀṆAS

Even Purāṇic texts have several instances of experts who could understand and interpret the speech of various animals and birds. The *Matsya Purāṇa* (XX. XXIVff) mentions an episode as to how king Brahmadatta (or Vikrānta) could understand the language of all beings including the love quarrel of a male and female ant[10].

पाञ्चालरजोविक्रान्तः सर्वशास्त्रविशारदः ।
योगवित् सर्वजन्तूनां रुतवेत्ताभवत्तदा ॥

In fact the entire *Purāṇa* itself is a narration by the Divine fish incarnation of Lord Viṣṇu that was heard by king Manu. The *Vāmana Purāṇa* (XXXIX.20ff) narrates how sage Gālava had a dip in waters of Puṣkara and heard the conversation of a great fish and many female fish.[11] The *Harivaṁśa Purāṇa* (I.24) also repeats the story of king Brahmadatta hearing the ant conversation.[12] The *Śiva Purāṇa* (IV.6.1f) gives conversation of a mother cow and her calf about the ways of world.[13] In the same *Purāṇa*, there is an instance where a hunter Rurudruha learns the conversation between male deer and two female deers. This episode is narrated in the context of *Śivarātri vrata*. The *Liṅga Purāṇa* (II.2.7-10) has a curious instance wherein Sage Nārada was advised to learn music from an owl near Mānasasarovara lake.[14]

उलूकं पश्य गत्वा त्वं यदि गाने रता मतिः ।
मानसोत्तरशैले तु गानबन्धुरिति स्मृतः ॥

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10. Singh Nag Sharan, *Matsya Purāṇam*, with English translation of H. H. Wilson, Nag Publishers, Vols . I-II, New Delhi, 1997.
11. Kambhoj Jiyalal, *Vāmana Purāṇa*, Nag Publishers, New Delhi, 2003.
12. Menon K. P. A., *Harivaṁśa Purāṇa*, Nag Publishers, New Delhi, 2008.
13. Shastri J. L., *Śiva Purāṇam*, with English translation, Motilal Banarsidas Publishers, New Delhi, 1970.
14. Shastri J. L., *Liṅga Purāṇam*, with English translation, Motilal Banarsidas Publishers, New Delhi, 1973.

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गन्धर्वाः किन्नरा यक्षास्तथा चाप्सरसां गणाः ।
गानविद्यां समापन्नाः शिक्षितास्तेन पक्षिणा ॥

The *Bhāgavata Purāṇa* (X.15.11-13) upholds that Lord Kṛṣṇa and Balarāma were well versed in interpreting the cries of birds and animals along with other cowherds while playing in the forests of Vṛndāvana.[15]

In the *Śyamantaka* gem episode, a rare instance of Jāmbavatī and other children of aged Jāmbavān being able to understand human voice is given, though being a class of bears. It also narrates the story of king Jaḍabharata who as deer in his next birth could understand Vedic chants and moved away from the herd. The text also mentions the tale of Avadhūta, a noble Brahmin as narrated by Lord Kṛṣṇa to Uddhava. Avadhūta speaks of the wisdom gained by him from various animal and bird teachers like the pigeon, spider, deer, elephant, snake and an insect known as *Brahmakīṭa*. The *Harivaṁśa* states that the king Vajranābha and his daughter Prabhāvatī could understand the words spoken by a class of divine swans led by their leader Sūcimukhī. The *Mārkaṇḍeya Purāṇa*[16] (I.21-22) has several stories indicating the knowledge of beasts and birds. It mentions about the four sons named Piṅgākṣa, Vibodha, Suputra and Sumukha of a great bird Droṇa who were well versed in the Vedas and dwelled in the Vindhya Mountains.

पिङ्गाक्षश्च विबोधश्च सुपुत्रः सुमुखस्तथा ।
द्रोणपुत्राः खगश्रेष्ठास्तत्त्वज्ञाः शास्त्रचिन्तकाः ॥
वेदशास्त्रार्थविज्ञाने येषामव्याहता मतिः ।
विन्ध्यकन्दरमध्यस्थास्तानुपास्य च पृच्छ च ॥

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15. Shastri Acharya Jagadishlal, *Bhāgavata Purāṇa*, with commentary of Śrīdhara Svāmin, Vol. I-II, Motilal Banarasidas Publishers, New Delhi, 1988.

16. Dutt M. N., *Mārkaṇḍeya Purāṇa*, with English translation, Parimal Publications, New Delhi, 2005.

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It states that the sons of a great bird namely Droṇa chanted the Vedas without any fault, with proper accent and emphasis, controlling their breaths without any fatigue and any faults. In the same text (IV.3-7), it justifies the observations of Sage Jaiminī who had witnessed the birds chanting the Vedas.

तत्रगासन्नभूतश्च शुश्राव पठतां ध्वनिम्।
श्रुत्वा च विस्मयाविष्टाश्चिन्तयामास जैमिनिः॥
वियोनिमपि संप्राप्तानेतान्मुनिकुमारकान्।
चित्रमेतदहं मन्ये न जहाति सरस्वती॥
इति सञ्चिन्तयन्नेव विवेश गिरिकन्दरम्।
प्रविश्य च ददर्शासौ शिलापट्टगतान् द्विजान्॥

In another instance (III.43-44), it mentions that sage Śamīka was well versed in understanding the cries of these four birds when they were young. This episode surprisingly reveals as to how there was a continuous transmission of Vedic knowledge even among birds as Droṇa was a son of Jarita according to the *Mahābhārata*. In another episode (LXV.19), it mentions king Svarocāḥ who heard a duck and its friend discussing about him and his three wives – Manoramā, Vibhāvarī and Kalāvatī. The duck spoke that a man who simultaneously married three wives could never be happy while its friend maintained a contrary view. Vibhāvarī could understand the language of all beings. In the *Tāmasa Manvantara*, the text mentions that king Svarāṣṭra who learnt the cries of deer (LXXIV.18).

In another context, there is mention of king Khaninetra, son of Viviṁśa who went for hunting to kill deer. He overheard two deer quarrelling as to who was to be killed first so as to get salvation from the king. The *Padma Purāṇa*[17] also has several episodes illustrating ancient animal and bird language experts who could understand their language. King Ikṣvāku and Queen Sudeva heard the stories of the past lives of a male and female wild pig. They wished to die at the hands of the king rather than an ordinary hunter (as a sinner). Further, in another instance, the text speaks of how a crane standing in the pond sensed Sage Pippalāda's thoughts and called him a fool

17. Deshpande N. A., *Padma Purāṇam*, with English translation, Motilal Banarsidas Publishers, New Delhi, 1992.

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wasting 3000 years of severe penance. In another context it narrates as to how Sage Cyavana travelled to Amarakaṇṭaka on banks of river Narmadā and heard the story of a parrot Kuñjala and his four sons – Ujjvala, Samujjvala, Vijjvala and Kapiñjala. Every day after foraging for food, each of the sons narrate a story of what they saw and heard in their travels. The *Pātāla Khaṇḍa* of *Padma Purāṇa* (LVII.7-11) has a conversation between Ādiśeṣa, the divine serpent and sage Vātsyāyana in which the story of earlier birth of washerman in *Uttara Khaṇḍa* of *Rāmāyaṇa* is repeated, highlighting the knowledge gained by two parrots at sage Valmīki's hermitage.

The *Skanda Purāṇa*[18] has several incidents that portray ancient experts well versed in interpreting and understanding animal and bird cries. In the story of Dharmagupta, son of king Nanda who went for hunting, there is an incident wherein a lion and bear approach the tired king who was resting on the tree top during the night. The bear climbed the tree and spoke to the king to remain awake and protect it from the lion but when the bear was asleep according to their agreement, it was pushed down by him (III.1.32.1ff). Likewise king Kalaśa of Yadu dynasty who was cursed to become a tiger speaks to a cow named Nandinī and asks her to see her calf before being killed (VI.49.7ff to VI.52.89ff). Instances of animals speaking to each other also is revealed in the story of two pigeons living in Trilocana mountains in *Rathantara Kalpa*. The male pigeon Pārāvata, speaks that the hawk does not know the modes of flight (IV.2.76.1ff). Likewise, in another context a lizard (formerly king Hemāṅga) speaks to a brahmana Śrutadeva who could understand its speech. The text also gives the incident of a crane Nāḍijaṅghā of Himalaya, an owl Prākārakarṇa of Kailasa, a falcon at Gandhamādana and a tortoise named Manthāraka at lake Mānasa narrate their stories to king Indradyumna (I.II.7.36ff). It also gives a strange incident of a dialogue between a jackal and monkey speaking of their sins of previous births namely Vedaśarma and Vedanātha (III.1.34.1.ff). The *Brahmāṇḍapurāṇa* (II.3.34.12ff) mentions that Lord Paraśurāma overheard the conversation of a deer couple expounding different types of devotion.[19] The *Viṣṇu Purāṇa* while narrating the story of king Śatadhanu and queen Śaivya mentions that the king was reborn as a dog, then as a jackal, wolf, vulture, a crow and later as son of king Janaka due to a sin.[20] In each of its birth it

18. Bhatt G. P., *Skanda Purāṇam*, with English translation, 20 Vols., Motilal Banarsidass Publishers, New Delhi, 1993.

19. Tagare G. V., *Brahmāṇḍa Purāṇam*, with English translation, 5 Vols., Motilal Banarsidass Publishers, New Delhi, 2000.

20. Joshi K. L., *Viṣṇu Purāṇa*, with English translation of H. H. Wilson, Parimal Publications, Delhi, 2003.

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was reminded by Śaivya (III.17). It also repeats the story of king Jaḍabharata as in *Bhāgavata Purāṇa*. The *Brahma Purāṇa* (80.1ff) gives an episode of pigeon speech.[21]

ANIMAL EXPERTS IN BUDDHIST AND JAIN LITERATURE.

Buddhist and Jain literature also have many inspiring tales of animals and birds wherein one can find the names of several ancient experts who could interpret their cries. The *Saddharmapuṇḍarīka sūtra*[22] says Avalokiteśvara, a great and compassionate Bodhisattva took the form of a cuckoo and taught Dharma to the parrot. The *Kharaputta Jātaka* (No. 386) mentions about king Senaka of Benares who was granted a boon for saving a Nāga king whereby he could understand the sounds of all animals including the talk of ants[23]. The *Parantapa Jātaka* (No. 416) says that the Bodhisattva acquired a spell for understanding animal cries. In the *Atthasāda Jātaka* (No.418), he interpreted the omens for king of Benares. In *Jambukhuddaka Jātaka* (No. 294), a jackal and crow flatter each other to get the fruits from a tree. Likewise in the *Kapota Jātaka* (No. 42 and No. 274) Bodhisattva teaches a greedy crow different lessons on morality. The *Vinīla Jātaka* (No. 160) gives a story of a talking crow. The *Cakkavāka Jātaka* (No. 434 and 451) narrates an instance of white groose preaching to other birds to avoid sinful acts. The *Ruru Jātaka* portrays an instance of a golden deer named Ruru led by Mahādhanaka – the son of a rich merchant of Varanasi that preached *Dharma* to the queen *Khema*. The *Baddhakī Sūkara Jātaka* states that during the reign of king *Brahmadatta* of Varanasi, a carpenter befriended a piglet Baddhakī whose cries were known to him. The *Cullahaṁsa Jātaka* has a wonderful episode wherein a hunter understood the speech of a swan Sumukha who asked him to set free the swan king Dhṛtarāṣṭra. Once set free, both were taken to king Sakula of Mahisanaka who understood the requests of the swan and rewarded the hunter.

Jain texts like the *Kaharāyaṇa Kośa* of Devabhadra Sūri (1102 A.D.) mention that birds can have *jātismaraṇa* (knowledge of previous births). The *Amāmasvāmi Caritra* of Muniratna Sūri (1196 A. D.) and *Nāyadhammakāhā* (557 B. C.) mention the art of *śaunaruta* (understanding cries of birds). The *Triṣaṣṭiśalākapuruṣacarita* mentions as to how king Megharatha (*Bhagavān* Śāntinātha) understood the duel of a hawk and pigeon and gave flesh to the hawk similar to the Vedic king Śibi.[24] In narrating the previous births of *Bhagavān* Pārśvanātha, sage Aravinda is said to have understood

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21. Sharma R. N., *Brahma Purāṇam*, Nag Publishers, New Delhi, 1997.
22. Max Mueller F., *Saddharmapuṇḍarīka sūtra, Sacred Books of the east*, Vol. 21, Motilal Banarsidass Publishers, New Delhi, 1989.
23. Cowell E. B., *The Jātakas*, Vols. I-VI, Munshiram Manoharlal Publishers, Delhi, 1990.
24. Lalwani Ganesh, Begani Rajkumari, *Triṣaṣṭiśalākāpuruṣacaritam*, Prakrit Bharathi Academy, Jaipur, 1989.

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the speech of an elephant Gajapati (who was Marubhūti in his earlier birth) which was about to attack him. The Jain poetical work '*Candra Rāja No Rāsa*' dealing on story of king Candra of Abhāpuri states that the queens Guṇāvali and Premalā Lacchī along with the talented performer Śivamālā could understand the language of birds.

EXPERTS AS GLEANED FROM POST VEDIC LITERATURE

The *Kathāsaritsāgara*, a treasury of several stories says that by eating the flesh of a white serpent one gained the powers of understanding language of all beasts and birds (XX).[25] The *Pañcatantra*[26] of Viṣṇuśarma (dated to 4th c. A.D.) speaks of moral preachings by Damanaka, son of a fox to another fox Karaṭaka who was his brother (in the *Mitrabheda* section). Another text namely the *Śukasaptati*[27], a collection of seventy two tales, probably dated to 12th c. A.D. describes various amorous tales narrated by a parrot to Padmāvatī in order to prevent her from committing adultery while her husband was away. Kālidāsa's *Raghuvaṁśa*[28] has an episode of the divine cow Nandinī guarded by a lion speaking about the protection of grove of Goddess Pārvatī to king Dilīpa. Likewise, in the play of *Ratnāvalī* of Śrī Harṣa Deva[29], king Udayana and Vāsantaka hear a parrot's love lorn message from princess Ratnāvali. Bāṇa's excellent work, the *Kādambarī*[30] has a full account of a story narrated by parrot Vaiśaṁpāyana to the king. The *Vasantarāja Śakuna*, a text entirely devoted to omens and cries of animals and birds composed by Vasantarāja under the patronage of king Candradeva of Mithilā, mentions a list of ancient sages who propagated the science of interpreting the animal and bird cries namely Sage Atri, Garga, Bṛhaspati, Vasiṣṭha, Vedavyāsa, Bhṛgu, Kautsa and Gautama.[31] Even in medieval times, several such instances of interpreting cries of animals were known to saints as seen in their life stories. Santa Jñāneśvara asked a buffalo to recite the Vedas. Likewise, Santa Ekanātha making

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25. Shastri J. L., *Kathāsaritsāgara*, Motilal Banarsidass Publishers, New Delhi, 2008.
26. Kale M. R., *Pañcatantra* of Viṣṇuśarma, Text with English translation, Motilal Banarsidass Publishers, Delhi, 1999.
27. Tripathi Ramakant, *Śukasaptati*, with Vinodini commentary, Chowkhambha Sanskrit Series, Kashi, 2008.
28. Kale M. R., *Raghuvaṁśa of* Kālidāsa, Sanskrit text with English translation and notes, New Delhi, 2002.
29. Kale M. R., *Ratnāvalī of* Śrī Harṣadeva, Text with English translation, Motilal Banarsidass Publishers, Delhi, 2011.
30. Shastri Krishna Mohana, Bāṇabhaṭṭa's *'Kādambarī'* with Candrakalā and Vidyotinī commentary, Kashi Sankrit Series No. 151, Chowkhambha Sanskrit Sansthan, Varanasi, 1961.
31. *Basantarāja Śakunaṁ*, Text with commentary, Khemraj Shri Krishnadas Publications, Mumbai, 1997.

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the Nandī bull in a temple speak out about the Vedas. Thus ever since the Vedic times, there has been a continuous tradition of several patrons who understood the divine speech gifted by the Goddess Sarasvatī of learning, to all birds and animals.[32]

CONCLUSIONS

Modern biologists like P. J. B. Slater *et. Al*[33], Peter Marler *et al.*[34], Beecher *et.al.*[35] and others have been studying various dialects and vocalizations of several animal and bird species on the planet. But still we do lack in understanding what they seem to talk or even understand their speech. In such a context, a research into how these ancient experts (gleaned from ancient literature) could interpret animal language would be marvelous. This tradition has been well built into ancient learning system itself as the Epics and Purāṇas themselves reveal the names of several such experts. However, the Tantric and other Post Vedic texts reveal several such methods by which one could interpret these cries. Only recent studies into the cognitive faculties of birds and animals by biologists are opening our views into these innate emotions shared by other species with humans. In that sense, modern science still needs to investigate how the ancients could still interpret such cries and understand them with all known knowledge.

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32. Dave K. N., *Birds in Sanskrit literature*, Motilal Banarsidass Publishers, Delhi, 2005.
33. Slater P. J. B., Carl Ten Cate, "Song learning in zebra finches- how are elements from two tutors integrated", *Animal Behaviour*, Vol. 42, 1991, pp. 150-152.
34. Marler Peter, Tamura M., "Culturally transmitted patterns of vocal behaviour in sparrows", *Science*, Vol. 146, 1964, pp.1483-1486.
35. Beecher M. D., Stoddard P. K., Campbell S. E., Horning C. L., "Repertoire matching between neighbouring song sparrows", *Animal Behaviour*, Vol. 51, 1996, pp. 917-923.

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ON THE TWO MANUSCRIPTS OF THE *MAHĀŚĀNTIPADDHATI* OF THE *ATHARVAVEDA* TRADITION†

Ambarish Khare*

Introduction

There are certain ancillary texts of the *Atharvaveda* known as *kalpas*. Keśava[1] mentions the five *kalpas* as the *Nakṣatrakalpa*, the *Vaitāna[sūtra]*, the *Saṁhitāvidhi* (*Kauśikasūtra*), the *Āṅgirasakalpa* and the *Śāntikalpa*. The *Śāntikalpa* is a text dedicated to the description of *śāntis*. It describes the thirty types of *mahāśāntis*, each to be performed for a particular purpose. Some rites like *Vināyaka–snapana*, worship of *nakṣatras* and *grahas*, *Nirṛtikarman* etc. are common in all the thirty types. Each type of *mahāśānti* differs in its selection of *mantras* to be used for offerings. The available text of the *Śāntikalpa* that was published by Bolling (1904 and 1913) is divided in two chapters or *adhyāyas*. The present paper aims to study the two particular manuscripts related to the *Śāntikalpa* due to their peculiarities.

I. Description of Manuscripts

The two manuscripts henceforth referred to as M1 and M2 that are studied in the present paper are deposited in the Bhandarkar Oriental Research Institute, Pune. The titles of these manuscripts as mentioned in the records of BORI are not mentioned anywhere in the manuscripts. Their details as per the records are as follows:

M1

Registered Title: *Atharvamahāśānti*

Accession No.: 190/1884–86

Extent: fol. 39 – 7 = 32 (fol. 3–9 missing)

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† This paper was presented in the 14th World Sanskrit Conference held at Kyoto, Japan.

* Shree Murlidhar Mandir, 1236, Sadashiv Peth, PUNE-411 030.

1. Keśava on *Kauśika Sūtra* 1.8. These *Kalpas* are also mentioned by Sāyaṇa in his *Atharvabhāṣyabhūmikā*, Vishva Bandhu, 1990: 26.

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Lines: 8

Letters: 32

Description: Collected by Prof. Bhandarkar

This is a paper manuscript written in *Devanāgarī* script. The writing of this manuscript is legible. From a preliminary study of M1 it seems that no folio from the manuscript is missing. The sentence from the third folio continues on the ninth folio without missing any detail. Thus it may be concluded that the scribe has mistakenly numbered the fourth folio as ninth and the numbering was continued from number ten onwards accordingly. The manuscript is, therefore, complete and contains 32 folios.

M2

Registered Title: *Mahāśāntiprakaraṇa* (*Atharvavedīya*)

Accession No.: 132/1886–92

Extent: fol. 24

Lines: 12 to 17

Letters: 50

Description: Collected by Prof. Peterson

This is also a paper manuscript written in *Devanāgarī* script. The writing of this manuscript is legible. But there is a large difference in the number of lines per folio. This is because of the change in the size of alphabets and it may have been written by different scribes.

Both the manuscripts bear different titles. M2 is more elaborate than M1 and gives more detail description of the *mahāśāntis*. Both the manuscripts M1 and M2 are not of the *Śāntikalpa*, but are sort of a *prayoga* or *paddhati* on the *Śāntikalpa*. We also find a supportive evidence for this assumption on the 17th folio of M2 which reads *iti triṁśanmahāśāntīnāṁ paddhatiḥ samāptaḥ*.[2] They do not have a particular beginning; colophon neither mentions the name of the author / scribe nor the place. Even their dates have not been recorded anywhere. The

2. Bahulkar (1978: 31), while describing the text called *Prayoga-dīpa*, remarks, "The main difference between a *Paddhati* and *Prayoga* is that the *Paddhati* explains the ritual described by the *Sūtra* while the *Prayoga* is composed for the practical purpose and for convenience of the priest, irrespective of the *Sūtra*-order. We find in the *Prayoga*s a number of additional rites which are not prescribed in the *Sūtra*." A detail study of ritual explained in these manuscripts is necessary to decide whether it is a *prayoga* or *paddhati* conclusively.

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reports by the collectors, however, show that both the manuscripts belong to Gujarat and Maharashtra region.

The manuscript M2 while citing a *saṅkalpa* for choosing the priests mentions the place names Puṣkarāraṇya and Brahmāvarta. There are also some place names like Bhojapura and Ānandapura in this manuscript.

II. Textual Study

First of all, we shall examine some textual peculiarities of the two manuscripts. The peculiarity of M1 lies mainly in quoting some hymns by *pratīka* and others in full. The *pratīkas* many times strikingly match with the hymns of the *Paippalāda Saṁhitā* of the *Atharvaveda* (AVP). M2, on the other hand, has followed *Śaunaka Saṁhitā* of the *Atharvaveda* (AVŚ) and has also quoted many prose formulae that are to be recited while performing particular act.

II.1. Manuscript M1

The Manuscript M1 begins with the words *namo vakratuṇḍāya / atharvavedavihitatriṁśan-mahāśāntisaṁbhārāḥ kathyante /*. It has no colophon as such and ends with the words *śrīdakṣiṇāmūrttaye namaḥ*. It is observed that M1 quotes many hymns in full. It is interesting to compare the readings of the *mantras* as given in this manuscript and those appearing in the AVŚ and the AVP. The details are as follows:

1. While explaining *Āgneyī Śānti*, M1 quotes *agneḥ prajātaṁ pari yaddhiraṇyaṁ* (AVŚ 19.26.1–4) fully. This hymn is not found in AVP. Some variations in M1 are:
   a. *ya enad veda sa itenadarhati* (AVŚ 19.26.1c– *ya enad veda sa id enam arhati*)
   b. *yathā hiraṇyatejaso'bhibhāsasi janāṁ anu* (AVŚ 19.26.3cd– *yathā hiraṇyatejasā vibhāsasi janāṁ anu*)
2. While explaining *Prājāpatyā Śānti*, M1 cites *gobhiṣ ṭvā pātv ṛṣabhaḥ* (AVŚ 19.27.1–10; AVP 10.7.1–10) in full. Variant readings are:
   a. *vātaḥ prāṇena rakṣati* at 2d (*rakṣatu* in AVP and AVŚ).
   b. *goptṝn kathayāmi te* at 4d (*kalpayāmi te* in AVP and AVŚ).
   c. *prāṇenā'gniṁ saṁsṛjati* at 7a (*saṁsṛjati* in AVŚ, *saṁdadhati* in AVP).
   d. *prāṇena viśvatovīryaṁ* at 7c (*prāṇena viśvatomukhaṁ* in AVP and AVŚ)
   e. *devāḥ sūryaṁ samairayan* at 7d (*sūryaṁ devā ajanayan* in AVP and AVŚ)

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3. While explaining *Āṅgirasī Śānti*, M1 mentions the hymn beginning with *āṅgirasānāmādyaiḥ* fully (AVŚ 19.22.1–21, not found in AVP). Variant readings are:
   a. *śiṣibhyaḥ svāhā* instead of *śikhibhyaḥ svāhā*
   b. *sarvebhyo'ṅgirobhyo vedigaṇebhyaḥ svāhā* instead of *sarvebhyo'ṅgirobhya vidagaṇebhyaḥ svāhā*
   c. *pṛthaksahasrābhyaḥ svāhā* instead of *pṛthaksahasrābhyāṁ svāhā*
4. In *Aindrī Śānti*, M1 recites *imaṁ badhnāmi te maṇiṁ* and other two hymns (AVŚ 19.28–30, *mantras* 10+9+5) fully, and ends– *iti sūktābhyāṁ*... However, AVP has a single hymn 13.11.1–23, covering all these three hymns, missing one verse and having some changes in sequence. M1 follows AVŚ here in the sequence etc.
5. In *Māhendrī Śānti*, M1 quotes *mahāṁ indro ya ojasā* (AVŚ 20.138.1) fully. This hymn is absent in AVP.
6. While explaining *Kauberī Śānti*, M1 quotes *audumbareṇa maṇinā* fully. This hymn is present in both AVŚ (19.31.1–14) and AVP (10.5.1–14) with some minor differences.
7. While explaining *Vaiṣṇavī Śānti*, M1 reads *viṣṇor nu kam iti, pra tad viṣṇuḥ, yasyoruṣu / evaṁ sūktatrayaṁ*. In AVŚ, this is a hymn of 8 verses, these being the first three verses. AVP, however, has two verses containing these three *pratīkas*:
   a. *viṣṇor nu kam* AVP 20.6.9a
   b. *pra tad viṣṇuḥ* AVP 20.6.10a
   c. *yasyoruṣu* AVP 20.6.10c
8. In *Raudrī Śānti*, M1 quotes *vidmā śarasya* and *etā devasenā* by *pratīka*. It is present in AVŚ, but it is not found in AVP. It also quotes a verse *yāṁ devā* by *pratīka*. In AVŚ, there are two verses with the same beginning *yāṁ devā* (3.10.2 and 11.10.27) and in AVP there is only one (1.104.2 = AVŚ 3.10.2) verse.
9. While explaining *Yāmyā Śānti*, M1 cites *śatakāṇḍo duścyavanaḥ* and *sahasrārghaḥ śatakāṇḍaḥ* fully. These hymns are present in both AVŚ (19.32–33) and AVP (12.4–5) with minor variations.
10. While explaining *Vāruṇī Śānti* M1 quotes *candramā apsv antarā* (ṚV 1.105.1; AVŚ 18.4.89; AVP 18.32.14) fully.
11. While explaining *Vāyavyā Śānti*, M1 cites *jaṅgiḍo'si jaṅgiḍaḥ* in full, (AVŚ 19.34.1–10; AVP (11.3.1–10) having minor differences with AVŚ. Then it cites *indrasya nāma gṛhṇantaḥ* (AVŚ 19.35, AVP 11.4) fully following AVŚ. Some variations are as follows:
   a. *sarvān vinīktu* at 2c (AVŚ: *vinaktu*, AVP has *vinaktu* with question mark)

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b. arasaṁ kṛtrimaṁ nāḍam (same in AVP 11.3.3a. AVŚ 19.34.3a has *nādam*)

c. purā ta ugrā grasata (as in AVŚ 19.34.8c. AVP has *purā ta ugrāya sata*)

12. While explaining *Santatī Śānti*, M1 quotes 6 verses of *śatavāro anīnaśat* fully (AVŚ 19.36, AVP 2.27). AVP has some differences, and has only five verses. M1 follows AVŚ here. Then it quotes *yena devaṁ savitāram*, a hymn of 8 verses (AVŚ 19.24). In AVP, this is not a single hymn. *Yena devaṁ savitāraṁ* is a *pratīka* of AVP 15.5.8, and the material of AVŚ 19.24 is found mixed in AVP 15.5 and 15.6. M1 quotes *idaṁ varco agninā* AVŚ 19.37.1–3 fully, and uses *pratīka* of 4th verse (it reads *ṛtubhyṣṭvety ekā*). AVP has these verses at 1.54.2–5, first three verses having minor differences. The fourth verse is identical in AVŚ and AVP.

13. In *Nairṛtī Śānti*, M1 quotes *apeta etu nirṛti* by *pratīka*, which is exclusively Paippalāda, but quoted by Kauśika. *Āyuṣo'si prataraṇaṁ* and *ṛṇād ṛṇaṁ* (AVŚ 19.44–45; AVP 15.3–4) are recited fully along with *prajāpatiṣ ṭvā' badhnāt* (AVŚ 19.46, AVP 4.23). However, AVP 4.23.1a is *prajāpatiṣ ṭvā badhnātu*. An *ekarca* hymn *aśrāntasya tvā manasā* (AVŚ 19.25) is recited fully. This is not found in AVP.

14. In *Airāvatī Śānti*, M1 recites *śāntā dyauḥ* (AVŚ 19.9, absent in AVP) fully. Also, AVŚ 19.10–11 is quoted in full. AVP 13.8 contains both the hymns. Then AVŚ 19.12, an *ekarca* hymn, is recited fully, but this is not found in AVP. M1 further quotes *idam ucchreyaḥ* (AVŚ 19.14.1; AVP 20.21.10), *yata indra bhayāmahe* (AVŚ 19.15.1–6; AVP 3.35.1–6) and *asapatnaṁ purastāt* (AVŚ 19.16.1; AVP 10.8.4– probably reconstructed at AVP 13.3.15 from here) fully.

It is revealed that many times, two, three or five *pratīka*s mentioned in the M1 belong to various verses from a single hymn from the AVŚ. Had it been such a case, the first *pratīka* would suffice the necessity and the others would be redundant. It is pertinent to note that, however, these *pratīka*s indicate the separate hymns from the AVP. On the other hand, the foregoing survey will also show that the M2 cites a single *pratīka* instead of such two, three or five different *pratīka*s, that is to say, strictly following the pattern of the AVŚ. The details are as follows:

1. While explaining *Bhārgavī Śānti*, M1 mentions five *pratīka*s: *antakāya mṛtyave / rakṣantu tvā / ā rabhasva/ kṛṇomi te / śataṁ te / evaṁ anuvāke pañcabhiḥ sūktaiḥ / /...* (The last 3 *pratīka*s similarly listed in *Vaiśvadevī Śānti* also.)

In both the *saṁhitā*s of the *Atharvaveda*, this *anuvāka* ends with *śataṁ te*. However, AVŚ contains only 2 hymns, and AVP has 5.

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a. *antakāya mṛtyave*	AVŚ 8.1.1	AVP 16.1.1
b. *rakṣantu tvā*	AVŚ 8.1.11	AVP 16.2.1
c. *ā rabhasva*	AVŚ 8.2.1	AVP 16.3.1
d. *kṛṇomi te*	AVŚ 8.2.11	AVP 16.4.1
e. *śataṁ te*	AVŚ 8.2.21	AVP 16.5.1

2. While explaining *Bhārgavī Śānti*, M1 mentions– *ayaṁ me varaṇa iti / ayaṁ me varuṇa urasi / yaśaḥ somapīthe*[3] */ ebhistribhiḥ sūktaiḥ* 25. Here, a single hymn of the AVŚ is found divided into three hymns in the AVP:

a. *ayaṁ me varaṇo maṇiḥ*	AVŚ 10.3.1	AVP 16.63.1
b. *ayaṁ me varaṇa urasi*	AVŚ 10.3.11	AVP 16.64.1
c. *yathā yaśaḥ somapīthe*	AVŚ 10.3.21	AVP 16.64.10

3. In *Bhārgavī Śānti*, M1 again mentions– *bhavāśarvau mṛḍatam / uruṣkośo mā no goṣu* 31

a. *bhavāśarvau mṛḍatam*	AVŚ 11.2.1	AVP 16.104.1
b. *uruḥ kośo*	AVŚ 11.2.11	AVP 16.105.1
c. *mā no goṣu*	AVŚ 11.2.21	
mā no[a]śveṣu goṣu	AVP16.106.1	

4. While explaining *Bhārgavī Śānti*, M1 mentions– *prāṇāya nama iti / prāṇo mṛtyuḥ / ekaṁ pādaṁ etaiḥ tribhiḥ sūktaiḥ* 26 (same wording of 3 hymns at the beginning of *śāntyudaka* preparation.)

a. *prāṇāya namaḥ*	AVŚ 11.4.1	AVP 16.21.1
b. *prāṇo mṛtyuḥ*	AVŚ 11.4.11	AVP 16.22.1
c. *ekaṁ pādaṁ*	AVŚ 11.4.21	AVP 16.23.1

5. While explaining *Bhārgavī Śānti*, M1 mentions *agniṁ brūmo vanaspatiṁ / saptarṣīn vā idaṁ brūmo evaṁ sūktadvaye* 23

a. *agniṁ brūmoḥ*	AVŚ 11.6.1	AVP 15.13.1
b. *saptarṣīn vā idaṁ brūmoḥ*	AVŚ 11.6.11	AVP 15.14.4

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3. It is interesting to note here, that the third *pratīka* in this manuscript is *yaśaḥ somapīthe*. Raghu Vira (1979) reads [*yathā yaśaḥ*] *somapīthe*. The word *yathā* which is present in AVŚ is missing in M1 and is also absent in Raghu Vira's edition. However, we find the reading *yathā yaśaḥ somapīthe* in Bhattacharya (2008).

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6. Further M1 mentions, *satyaṁ bṛhat girayas te parvatā yās te prācīḥ mā naḥ paścāt grīṣmas te bhūme varṣāṇi upasthās te anamīvā bhūme mātaḥ...*

a. *satyaṁ bṛhat*	AVŚ 12.1.1	AVP 17.1.1
b. *girayas te parvatāḥ*	AVŚ 12.1.11	AVP 17.2.2
c. *yās te prācīḥ*	AVŚ 12.1.31	AVP 17.4.1
d. *mā naḥ paścāt*	AVŚ 12.1.32	
mā mā paścān	AVP 17.4.2	
e. *grīṣmas te bhūme varṣāṇi*	AVŚ 12.1.36	AVP 17.4.6
f. *upasthās te anamīvāḥ*	AVŚ 12.1.62	not found in AVP
g. *bhūme mātaḥ*	AVŚ 12.1.63	AVP 17.6.8

7. In *Vāstoṣpatyā Śānti* (Similarly mentioned in *Pārthivī Śānti* also), M1 reads *...satyaṁ bṛhad ity anuvāke ṣaṭ sūktaiḥ 63 //*

In AVŚ, *satyaṁ bṛhat* (12.1.1–63) is a single hymn of the first *anuvāka*. But AVP has 6 hymns in the first *anuvāka* of 17th *kāṇda*, beginning with *satyaṁ bṛhat*, the number of total verses being the same (63) in both AVŚ and AVP. Sequence and wording of these verses has some minor differences in AVŚ and AVP.

8. In *Airāvatī Śānti*, M1 reads *viṣāsahim iti suktatraye 30 /*. This is a single hymn of 30 verses present in the 17th *kāṇda* of AVŚ. AVP has three hymns, viz. 18.30–32, forming a separate *anuvāka*, total 30 verses (3+8+14)

II.2. Manuscript M2

The manuscript M2 begins with the words *Śrīganeśāya namaḥ / Oṁ namo atharvavedāya / praṇipatya gurūn sarvān sarvaśāstraviśāradān / mahāśāntikramaṁ vakṣye sarvalokahitāya vai /*. Then it says that it is told that the three *varṇas* viz. *brāhmaṇa, kṣatriya* and *vaiśya* can carry out *Śānti* by the procedure of *yajña*. Then follows the conversation of Kāṅkāyana and Bhagavān Atharvan. Kāṅkāyana asks a few questions such as what is the procedure of *Śānti* and how the priests shall be selected. Atharvan in reply to him gives the details regarding the *Śānti* ritual.[4]

M2 never cites a *mantra* or hymn in full with only two exceptions. The *Nirṛti gaṇa* is cited fully in M2 unlike M1. While following Kauśika, it seems that the scribe has mistakenly

4. Interestingly, a dialogue between Kāṅkāyana and Bhagavān Atharvan occurs in one of the *Pariśiṣṭas* of the *Atharvaveda* (30.2), almost *in verbatim*.

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omitted the third verse. Another verse, an *ekarca* hymn *candramā apasv antarā* (ṚV 1.105.1; AVŚ 18.4.89; AVP 18.32.14) is quoted fully in both the manuscripts.[5]

M2 mentions *devasya tvā*, a famous *yajus*, very frequently in each *śānti* for the functions like *prokṣaṇa* and *havirnirvāpa*, for example, *nirva[pa]ṇakāle devasya tveti bhārgavyai juṣṭaṁ nirvapāmi bhārgavyai nā juṣṭaṁ prokṣāmītyādi.../*

The wording of the procedure given in M1 is almost repeated in M2 which suggests their similar origin or tradition. However, the hymns that are quoted with different *pratīkas* (as if following AVP) in M1 are indicated by a single *pratīka* (as if following AVŚ) in M2. Also the subject matter is discussed more elaborately in M2. On these points the manuscripts differ from one another. There is also a possibility of occurrence of the same wording due to the fact that both the manuscripts are dealing with the same subject matter. There is also a possibility that M2 may have been written by keeping M1 (or its version) in front. M2 is, therefore, not a mere copy of M1. It can be considered as a revised and enlarged version of M1, if at all they are derived from a common source.

III. Ritualistic Study

A complete ritualistic study is beyond the scope right now and would form a subject-matter of a separate article. But still it will be useful to point out some important aspects of these manuscripts here. A preliminary survey shows that both the manuscripts are based on the *Śāntikalpa* of the *Atharvaveda* and explain the ritual of the *Śāntikalpa* in expanded form. Some rites are much elaborated in these manuscripts which are not discussed with such details in the *Śāntikalpa*. For example, the *Īśānayāga* is presented as a fully developed rite in these manuscripts. It contains a *Rudra–kalaśa–pratiṣṭhā* in the northeast corner, *caruhoma, barhirhoma* etc. This procedure is not discussed with such details in the *Śāntikalpa* and just a passing reference has been made to it.[6] Credit of such expansions may be given to the development of the rituals in the medieval times. The manuscripts also provide the use of many hymns other than those which are mentioned in the *Śāntikalpa*. M2 uses the prose formulae as well.

M1 strictly follows the subject matter of the *Śāntikalpa* and ends with the completion of the procedure of the thirty varieties of *Śānti*. M2 on its 17th folio reads

5. M1 recites this verse correctly and M2 with scribal errors.

6. *Īśānaṁ prathamaṁ devaṁ yajed brahmā samāhitaḥ /*
Pākayajñavidhānena prārambhe sarvakarmaṇām // - *Śāntikalpa* I.10.6.

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iti triṁśanmahāśāntīnāṁ paddhatiḥ samāptāḥ atha adbhutaśāntir ucyate... Thus it does not end with the discussion of thirty *śāntis* of the *Śāntikalpa*. It later on gives the details of all the *śāntis* that are available in the Atharvaṇic tradition. *Śāntis* that are discussed in the thirteenth chapter of the *Kauśikasūtra* such as *vijātavikṛta śānti, go/gardabhīyamalajanma śānti, duḥsvapnadarśana śānti, janmanakṣatra śānti, sadantajanma śānti* have been elucidated here.

IV. Concluding Remarks

The present study shows that M1 has peculiar feature of quoting some hymns fully and others by *pratīka*. One can relate this peculiarity with the possibility that this manuscript or its original source might have some relation with the *Paippalāda* school of *Atharvaveda*. Witzel (1985) and Griffiths (2004) have discussed the possibility of the presence of the *Paippalāda* school in Western India.

The tradition of M1, even if we assume its relation with the AVP, must have been mixed with the tradition of AVŚ which was dominant in Gujarat and Maharashtra after medieval times. Thus M1 is not in a position of representing an independent *Paippalāda* tradition. This may be the reason for absence of uniformity in quoting the *mantras* in full and by *pratīka*. The original readings may have been changed in the tradition but the hymns which are already present in full may have been continued to be written in the same (full) form.

Some other possibilities can also be suggested by looking at the medieval origin of these texts. A scribe may even write the *mantras* / hymns of his own school in full, if they are not frequently used. The loss of tradition of reciting the whole *saṁhitā* could be one of the reasons behind this phenomenon. Many instances of citing the hymns from the 19th *kāṇḍa* of the AVŚ in full indicate this possibility. There is no need to record the famous or frequently used *mantras* / hymns fully while preparing a *paddhati*.

The present study is based only on the two manuscripts. We should prevent ourselves from drawing any final conclusions about the *Paippalāda* tradition of *śāntis* due to this small amount of data available at the moment. If some other manuscripts of this *paddhati* come to light, then they may help in carrying out the further study.

In case of M2, the frequent use of prose formulae may be credited to the influence of *Śukla Yajurveda* on the Atharvaṇic tradition. However, unlike M1, M2 has covered all the *śāntis* in this tradition which is important to understand a complete tradition of the *śānti* ritual. The author proposes to complete the study of the ritual presented in these manuscripts in further studies.

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EVOLUTION OF THE SCHOOLS OF EARLY BUDDHISM†

Meena Pathak*

The origin of the various Schools, not long after Buddha's death was rather a healthy sign of Tathāgata's religion. After Buddha's death there was none at that time able to make his place as a religious teacher. His charming doctrine attracted thousands of men seeking eagerly a solution of the various problems relating to the life in this world and the next. These seekers after truth demanded a more thorough elucidation of the significant words of the teacher, the leading Buddhist teachers of the time being unable to furnish explanation. Naturally, these Buddhist preachers took to hair splitting argumentations, but could not arrive at definite conclusion. The fundamental proposition about which they all agreed were :—

(1) All is momentary *(sarvaṁ kṣaṇikam)*

(2) All is without self *(sarvaṁ anātmam)*

(3) All is suffering *(sarvaṁ duḥkham)*

But round this nucleus of agreement were ranged several divergences of opinion as to both tenets (*dhamma*) and rules of discipline *(vinaya)* which gave rise to the different schools of Buddhism.

Factors peculiar to Buddhism for the origin of the Schools :-The formation of about twenty Buddhist schools within one or two centuries preceding or following the reign of Ashok was due mainly to the following factors :—

(1) Absence of the Supreme head of the church :—

Buddha thought that there is no need of the headship in the church. In case of the schism

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in the church, his *dharma* and *vinaya* would be self sufficing in keeping intact the religion established by him. But when he heard about the dissension in the Jain community[1], after the death of the teacher Nigantha Nataputta, he was afraid of like dissension in his church after his death, but immediately he consoled himself that there will be no difference of opinion among his followers in regard to the *dharma* preached by him. Then he delivered a religious discourse on the cause of the schism and the means to avoid them.[2] He placed too much reliance on his *dhamma* and the attachment of his followers to his *dhamma* and *vinaya*. He instructed his disciples that after his death his teaching would be their teacher. This is recorded in the *Mahāparinibbāṇasuttānta*[3] and also forms the subject of a dialogue between Ānanda and Vassakara *Brāhmaṇa*, the minister of Magadha in which when Vassakara asked him about the leadership of the *saṅgha*, Ānanda says that we are not without a refuge (*appatiśaraṇa*) *dhamma* is our refuge

Moreover a treatise called *Pātimokha* which has been formulated by the omniscience teacher and which all the monks living in the same parish *(gāmakkheṭṭa)* have to recite in a monastery where they assembled on the *uposatha* days. At that time each parish had a qualified head who was respected by the people and the whole parish was under the control of the senior most and the best qualified monk. In the course of their discussion, they interpreted the terse expression of the teacher in different ways and introduced additional materials in the interpretation, passed them in the name of Buddha to give him the stamp of authority. This happened in most of the parishes scattered over the whole Northern India. These different senior most monks of the different parishes gave rise to the different schools.

(2) Grouping of the disciples around a *Therā* :—

Buddha awarded prominence to some of his disciples by extolling them for their attainment of proficiency in certain branches of the Buddhist *Dhamma*. Of these the following ten are the most venerable ones :-

(1) Sāriputta,the foremost of the highly wise

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1. *Majjimanikāya, Sāmagāmasutta*,Vol. II, p. 105, Pub. by The Gucsbam Press, Unwin Brothers, Woking and London, 1934.
2. *Majjimanikāya, Kinti sutta* Vol. II, p. 103, *Ibid.*
3. *Digganikāya xvi, 6.6.1 yo mayā dhammo ca vinayo deśito paṇṇatto so vā mama āccyāyena satthā*-tra. By Bhikkhu Rahul Sankrutyayan, Pub. by Mahabodhisabha, Saranath (Benaras), *Buddhābdha*, 2479 (1936 A.D.).

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(2) Mahāmoggalāna, the foremost of the possessors of miraculous powers

(3) Anuruddha, the foremost of the possessors of divine eye

(4) Mahākassapa,the foremost of the followers of precepts

(5) Puṇṇa Māntanīputta, the foremost of the preachers of *Dhamma*

(6) Mahākaccāyana,the foremost of the expositors

(7) Rāhul, the foremost of the students

(8) Revata Khādiravanīya,the foremost of the forest-recluses

(9) Ānanda,the foremost of the vastly learned

(10) Upālī, the foremost of the masters of Vinaya

These ten are having ten different achievements. Buddha used to observe the mental proclivities of the person to whom he imparted a religion lesson and selected a discourse that appealed to him most. He also indirectly pointed out his disciples to choose his preceptor in view of his peculiar mental leanings. This practice led to the grouping of students around the teacher or his direct disciples. In the *Majjhima Nikāya*[4] we read of ten chief Therās , like Sāriputta etc. having ten to forty disciples under their tuition. Buddha on a certain occasion pointed out that group of monks formed round each of these Therā was possessed of some special qualifications that characterized the Therā himself. Thus the bhikkhus accompanying Sāriputta were *mahāpaṇṇavanta*, those accompanying Mahāmoggalāna were *mahiddhikā* etc. These groupism of the disciples and the teacher is also one of the factors for the evolution of the different schools of Buddhism.

(3) System of specialization in different branches of Buddhist Literature:—Throughout the Pali literature, we often come across the terms like —

(i) *Suttāntikas* –master of *Suttānta* (belonging to the *Sutta – piṭaka*)

(ii) *Vinayadharas* or repositories of the rules of discipline

(iii) *Mātikādharas* or those versed *in mātika* (i.e. *abhidhamma)*

(iv) *Dhammakathikas* or the preachers of Buddhist doctrine

(v) *Dīgha – bhāṇaka, Majjhima – bhāṇaka* etc.(i. e. reciters of the *Nikāyas*)

The object of this is obvious. In those days writing and printing were not in vogue. The only method of preserving the saying and the preaching of Buddha was reciting them regularly

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4. *Majjimanikāya*, Vol. III, p. 118, *op. cit.*

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committing to memory. This was akin to the method that had been vogue in India from the earliest Vedic period the need of which gave rise to the numerous Vedic schools. A similar cause produced a similar result among the Buddhists and we find that the memorizing of different portions of the *piṭaka* was entrusted to different sets of bodies and separated one another in course of time and bearing names descriptive of their functions[5]. Due to this method students were specialized only in one branch. So the epithets like *āgatāgamā, bahuśruta, ṭipeṭakin, pañcanekāyikas etc.* became difficult to be heard.

(4) Elasticity of the rules of discipline :—

In the beginning the rules of conduct were defined but were not codified. At that time *samaṇas* like Śākyaputtīya and others possessed a set of rules known as the *pātimokkha* for their guidance and disciples had to recite those rules every fortnight in the presence of the congregation, the *bhikkhus* residing in forest not being excepted.[6] At present this *pātimokkha* has obtained its new form after undergoing various additions and alterations according to the exigences of times and circumstances. Buddha's primary object was the emancipation of all beings and as a means to that end, he laid great stress on the control of mental functions permitting greater latitude in the discipline of body and speech according to the circumstances of each individual. In the *Mahāparinibbāna Suttānta* one of his instructions was that the *saṅgha* might, if necessary abolish the minor rules, making *Vinaya* (the rules of conduct) subject to changes as time and circumstances required. Besides this elasticity, the internal schisms and different interpretations of the commandments of the Master are also the reasons.

(5) Dialectical differences :—

According to some scholars, the practice of preserving the sacred lore in one's own vernacular language is also one of the reasons for the formation of schools. At present evidences are not strong enough to consider this conclusion to be solid.

(6) Austerities and Ritualism :—

It is well known from Buddha's life that his attainment of *Buddhahood* led him to adopt '*Middle Path*' which abstained from austerities as a means of attaining religious goal. In his

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5. *Vinayapiṭaka*, Tra. By Bhikkhu Rahul Sankrutyayan, iv.15.4, "on the *pavaraṇa* day the greater part of the nights passed away while the *bhikkhus* were in confusion; the *bhikkhus* were reciting the *Dhamma*, those versed in *suttāntas* were propounding the *suttānas*, the *Dhamma* preachers were talking about the *dhamma*"., Pub. by Mahabodhisabha, Saranath, *Buddhābda*, 2478, A.D.1935).
6. *Majjimanikāya ibid*, Vol. III, p 118.

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life of renunciation, he became a disciple of two teachers under whose guidance he led a life of severe austerity for a few years. But after that he realized that such austerity could never fulfill his mission. For this reason he could not preach and recommend austerity to his disciples. But in spite of this position we find in some of the portions of the *Piṭaka* such as the *Aṅguttara Nikāya* and *Majjhima Nikāya* that Buddha is praising ascetics who were given to the practice of *Dhūta* precepts involving austerity.[7] This controversy can be explained in two ways – (i) by holding that these passages were interpolated in later times by those disciples who were in favour of such practices and (ii) by the position that Buddha changed his attitude later on in view of the strong tendency of the people who believed in the efficacy of the austerities and who could not be satisfied with religion, without such practices. In either case, we have to admit that austerities crept in the Buddhism in early times and the adoption of these by Buddhists led to the formation of schools.

The above factors have been generalized from the history of the Buddhist Church during the three and half centuries after Buddha's death and have been mentioned as the chief ones that led to dissensions and development of schools.

Germs of dissension in the Fraternity during Buddha's Life time : Moreover Buddha, a clever organizer was knowing about the *Saṅghabheda*, so he often laid stress upon the importance of the *Saṅgha Parisa* i. e. the unity of the Buddhist monks. And if someone tries to make breaches in their own camp, he charged his favourite disciples Ānanda, Śāriputta and Moggalāna with the duty to setting dispute whenever they took place among the monks in order that it might be nipped in the bud.

Further during Buddha's life time dissension in minor character took place in the Buddhist *saṅgha* ,only two of which attracted his attention and which were called by him *saṅghabheda* and condemned to be as heinous crime as patricide or matricide. The first dissension occurred at one of the monasteries of Kosambi where a *Bhikkhu* through ignorance of law committed a breach of discipline. The monks attached an exaggerated seriousness and punished him by *Ukkhepaṇa* (excommunication). On the other hand offence happened by the *bhikkhu* due to his ignorance of law. So he was not deserving a severe penalty inflicted on him. At that time some other monks tried to have his penalty set aside. This caused a division not only among the monks but also among the lay devotees. This dissension did not last owing to the presence

7. Kern H., '*Manual of Buddhism*', Pub. by Motilal Banarsidass, Lahore, 1929, p.75-76.

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of the Teacher who removed the doubts of both the parties by his lucid explanations. This incident played a major role of the dissension in later times.

The next dissension originated with Buddha's cousin, Devadatta, who in his advocacy, for more austere discipline requested the teacher to introduce the following five rules in the monasteries :— The brethren shall

(i) live all their life in the forest

(ii) subsist solely on doles collected out- doors

(iii) dress themselves in rags picked out of dust heaps

(iv) dwell always under tree and never under a roof

(v) never eat fish or flesh

The teacher declared that he could not make the rules obligatory upon all the monks on the ground that it would be more to their welfare to make the observance of these rules optional. Devadatta took this opportunity to create a division in the *saṅgha* and departed to *Gayāśisa* with five hundred followers.

Thus these two instances of division in the *Saṅgha* during Buddha's life time illustrate that the Buddhist Church could not keep itself intact inspite of his personality and sublime teachings.

During the period of Buddha, the various forces were already at work for the formation of schools. It can therefore be well imagined that in the absence of the great teacher, the monastic order though well organized and against schisms, gave rise to the growth of as many as twenty schools and the way in which the united Church of Buddha gradually became subdivided.

The time of emergence of these schools cannot be definitely specified at present but Mrs. Rhys Davids has tried in her "*Introduction to the Points of the Controversy*" to assign an approximate date to the origin of each school on the strength of the Ceylonese tradition.

The schools of Buddhism :—

There is an ancient tradition in Buddhism that within a couple of centuries of the Lord's decease, as many as eighteen sects appeared within the Buddhist system of faith and its rule of living. It is not known when exactly a distinct sect within the *śāsana* (Buddhist system) first appeared in Buddhism. But we can see from the canonical legends that the seeds of sectarianism were inherent in monistic life itself in its constitution, rules and practices.

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The earliest account of schismatic division in Buddhism is given in the *Dīpavaṁśa* which suggests that it must have been written not long after the date 302 A.D. The formation of the first school of schism is described in *Dīpavaṁśa* as follow:-

The *Bhikkhus* of the *Mahāsaṅgha* schism settled a doctrine against to the orthodox (*śāsana*). Splitting up the original corpus of the canon they made a different collection. They transposed the *suttas* which belonged to one place to another; they destroyed the meaning and the doctrine in the *vinaya* and the five *nikāyas.* Those *bhikkhus* who understood neither what had been taught in the long expositions nor without exposition, neither the natural meaning nor the recondite meaning, settled a different meaning in connection with the discourses, these *bhikkhus* destroyed a great deal of the true meaning under the colour of the letter. Rejecting the single passages of the *suttas* and of the profound *vinaya,* they composed other *suttas* and another *vinaya.* Rejecting the following texts which are named they composed new ones. Forsaking the original rules regarding nouns, genders, composition and the embellishment of style, they changed all that.[8]

Out of this first school which is known as *Mahāsaṅghikā*, five others are said to have come in course of time into existence and each of five is said to have done the same as the parent body.[9] According to the view of Sukumar, out of the original *Therāvāda* from which the *Mahāsaṅghikā* had separated, there also arose eleven schools and the process of their formation was same. Thus we have the full tale of eighteen schools founded by eighteen sects viz. the school of the *Therāvāda* and eleven subsidiary schools and the schools of *Mahāsaṅghikā* and five subsidiary schools. The *Therāvāda* and the *Mahāsaṅghikā* are regarded as the two main schools of Buddhism – the others are their outgrowths.[10]

Actually there are more than twenty schools and are shown in the chart which gives complete account of the schools and their branches. Dr. Nalinaksha Dutta has made the four groups of these schools as follow:—

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8. *Dīpavaṁśa*- 5.32.38 quoted by Datta Sukumar, "Buddha and Five after centuries" Pub. by Luzac and Co. Ltd., London, 1957, p. 127,128.
9. *Dīpavaṁśa*- 5.49,50 *Ibid* .
10. Dutt Sukumar, *Ibid*, p.128.

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(1&2) The first and the second group comprises *Mahāsaṅghikā* and sub sects *Pūrvaśaila*, *Aparaśaila* (also known as *Caityikā*), *Haimavat*, *Lokottaravāda* and *Prajñaptivāda*. The *śaila* schools are collectively known as the *Aṅdhakas* which included *Rājagirikas* and *siddhatthikās*.

(3) This group is *Sarvāstivāda* which comprises *Mūlasarvāstivāda*, *Kāśyapīya*, *Dharmagupta*, *Bahuśrutīya*, *Tāmraśāṭīya* and a section of *Vibbhajyavāda*.

(4) This group is *Sāmmitīyas* which comprises mainly *Kurukullaka*, *Avantaka* and *Vajjiputtakas* or *Vāstiputrīyas*.

(5) This is *Sthaviravāda* or Therāvāda which includes *Mahāvihāravāsins* and *Abhayagirivāsins*.

(1) ***Mahāsaṅghikās*** :— The *Mahāsaṅghikās* are the earliest to secede from the original school, *Therāvādins* also known as *Sthaviravādins*. The secession happened in the second Buddhist council at Vaishali. The cause of the secession is given in the various accounts of the council as certain differences of opinion in the interpretation of ten *Vinaya* rules. These ten rules are as follow:-

(1) *Siṅgiloṇa kappa* —the practice of carrying salt in a horn for use when needed, which contravened according to one view the rule against the storing of articles of food (*Pacittīya* 38)

(2) *Dvaṅgula kappa* —the practice of taking food after midday, literary when the shadow of the dial is two digits wide (*pac.* 37)

(3) *Gāmāntara kappa* —the practice of going to a neighbouring village and taking a meal there the same day, committing thereby the offence of over eating (*pac.* 35)

(4) *Āvāsa kappa* —the observance of *uposathas* in different places within the same parish (mv. li .8, 30.)

(5) *Anumati kappa* —doing an act and obtaining sanction for it afterwards (mv.ix. 3.5)

(6) *Āciṇṇa kappa* —the use of precedents as authority.

(7) *Amathita kappa* —the drinking of milk-whey after meal (*pac.* 35)

(8) *Jalogipātum* —the drinking of fermenting palm juice which is not yet toddy (*pac.* 51)

(9) *Adaśakam nisīdanam* —the use of a borderless sheet to sit on (*pac.* 89)

(10) *Jātarūparajatakam* —the acceptance of gold and silver(*nissagg* 18).

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At first sight, these differences might be appearing serious to the *vinayist* but according to the various doctrinal opinions, the Buddhist monks were already divided into two groups, Westerners and Easterners[11] long before the second council and the dispute regarding the interpretation of the *Vinaya* rules was made only an occasion to set a seat to the separation that had already taken place.

The *Mahāsaṅghikā* again became sub –divided into several sects of which Vasumitra takes notice of the *Ekavyavahārika, Lokottaravāda, Kaukutika, Bahuśrutīya, Prajñaptivāda,* and the *Śaila* schools while Buddhaghosha in his commentary on *Kathāvattu* includes the *Uttarapāthakas, Vetulyakas, Rājagirikas, Siddhathikas* and *Hetuvādas.*[12]

Doctrines of *Mahāsaṅghikā* :—

Generally all the schools had common doctrines with minor differences. So it is not possible to distinguish the doctrine of one school from another. Still here an attempt is made to give the complete account of the school.

The *Mahāsaṅghikā* attributed to Gautama Buddha not only *supra mundane* existence (*lokottara*) but also all perfections and omniscience from his so called birth in the womb of queen Māyā and not from his attainment of Bodhi at Buddhagayā. *Mahāsaṅghikā* and their off-shoots have following thoughts :-

(1) Buddha's body is entirely *supra mundane.* The eighteen *dhātus* are bereft of impure *dharmas.* The vocal, physical and mental actions are dissociated from impurities (*āśrava visaṁyukta*). The body has nothing worldly (*laukika*), but it is purity only (*anāśrava-mātra*) and indestructible.

(2) His material body (*rūpakāya or nirmāṇakāya*) is unlimited as a result of his unlimited past merits. *Paramārtha* explains unlimited as immeasurable and innumerable. It can be either large or small and also it can be of any number. In his created body he can appear anywhere in the universe.

(3) Buddha's length of life is unlimited on account of his past accumulated merits. Buddha lives as long as the sentient beings live.

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11. Datta Nalinaksha, "*Three principal schools of Buddhism,*" p. 2, fn. No. 2, 'westerners are the monks of Avanti, Kosambi etc. while the Easterners are those of Vaishali and its neighbourhood,' Pub. by C. O. Book Agency, Calcutta, 1939.

12. Datta Nalinaksha, *Ibid,* p. 2, 3

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(4) Buddha's divine power is unlimited. He can appear in one moment in all the worlds of the universe.

(5) Buddha is never tired of enlightening sentient beings and awakening pure faith (*viśuddha śraddhā*) in them. Buddha's compassion (*karuṇā*) is limitless and so he never enters into *Nirvāṇa* in order to enlighten beings interminably.

(6) Buddha has no dream as his mind is always in meditation. He never sleeps.

(7) Buddha can comprehend everything in one moment (*ekakṣaṇikacitta*). His mind is like a mirror. He can answer any question simultaneously without reflection. In the *Kathāvatthu* (5.9) his doctrine is attributed to the Andhakas who contend that Buddha has knowledge of all present matters.

(8) Buddha is always aware that he has no impurities (*kṣayijñāna*) and that he cannot be reborn (*anutpādajñāna*).

Conception of Bodhisattva :—

In *Mahāvastu* it is stated that, the Bodhisattva in his last existence as Siddhārtha Gautama is self born *(anaupāduka)* and not born of parents, he sits cross-legged in the womb and preaches therefrom to the gods who act as his protectors; while in the womb he remains untouched by phlegm and other such matter of the womb and he issues out of the womb by the right side without piercing it.[13]

Over and above this conception there are some additional materials in the works of Vasumitra, Bhavya and Vinītadeva. The various sects of the *Mahāsaṅghikā* knew only one Bodhisattva. The previous existence of Siddhārtha Gautama had to pass through numerous existences in order to attain Buddhahood. This view is admitted by Therāvādins also. Following are the views to the Boddhisattva stages of Gautama Buddha:—

(i) The Bodhisattva takes any form of lower existence for enlightening beings of the world.

(ii) The Bodhisattva enters his mother's womb as a white elephant symbolical of his great physical strength combined with softness.

(iii) It is not an intermediate existence *(antarābhāva)* but may be regarded as created form.

(iv) The Bodhisattva has in his mind no trace of desire, hatred and malice.

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13. *Mahāvastu,* Ed. By Radhagovind Basak, Pub. by Sanskrit College, Calcutta, 1963, Vol. I, p. 267.

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Language and Literature :—

Mahāsaṅghikā had a complete canon of its own. *Mahāsaṅghikā* not only introduced ten new *vinaya* rules but also propounded new doctrines contrary to the established ones. They had their canon into five parts viz. *sūtra, vinaya, abhidharma, miscellaneous* and *dhāraṇīs.* In the Records of the Buddhist religion, Takakusu [14] notes that Fa Hein took away from Pataliputra to China a complete transcript of the *Mahāsaṅghikā Vinaya* in 414 A. D. and translated it into Chinese two years later. The only work *Mahāsaṅghikā* which is available now is the *Mahāvastu.* It is edited by Prof. Senart and M. Sylvenia Levi. It was properly speaking a book belonging to the *Lokottaravādin.* The versified portion of this book is in a language approaching Sanskrit which may well be called a Prakrit or *quasi* Sanskrit while the prose portion is in Sanskrit.

Therāvāda :—

According to both Pali and Sanskrit tradition, the original school, which the Ceylonese chronicles do not count as a schismatic was called *Therāvāda* or *Sthaviravāda. Therāvāda* is also known as *Vibhajjavāda.* It was so called due to particular mode of teaching the *dhamma* adopted by Paliests. The whole Pali literature represents the tenets of the *Therāvāda* school. *Vibhajjavāda* of the Celonese tradition did not accept in toto the doctrines of *Therāvāda* and preferred to distinguish themselves as *Sthavira – Vibhajjavādī.*

The events of the second council in which the *Therāvādins* became separate from the main body indicate that the monks of the west specially of Kosambi and Avantī formed the nucleus of this sect. There were two centres of the earliest form of Buddhism, one at the well-known metropolis Pātaliputra and other at Ujjayinī. It is said that the founder of the second centre of the Buddhism was Mahākaccāyana, one of the great disciples of Buddha. He was a native of Ujjain and was a son of the priest of king Chanda Prajjota of the place. After completing his brahminic education, he succeeded his father's office. It is said that he was sent by king Prajjot to fetch Buddha, but was on his arrival there ordained, after which he returned as a *bhikkhu* to his native land Avantī, Ujjain. Buddha could not come with Mahākaccāyana but he said that Mahākaccāyana would be able to satisfy the king with his exposition of the law. Another noted disciple of this part of the country was Puṇṇa Mātanīputta. On one of the occasions he went with caravan to Sāvatthi, heard a discourse from Buddha, resolved to become a Buddhist monk and became a disciple of Mahākaccāyana. Then the activities of these two chief disciples of Buddha for the propagation of Buddhism in western

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14. I–Tsing, *'Records of the Buddhist Religion'*, Tra. By Takatusu, Pub. By Clarendom Press, Oxford, 1896, p. 20.

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India met with some success even as early as in the 5th cent. A.D. The biography of Mahindā also shows that this school was more popular in the west of India than in the east.

Doctrines :— The views of the Therāvādin school are as follow :-

(1) Buddhas possess *rūpakāya* and worldly attributes and are subject to all physical frailties of a human being.

(2) Buddhas are above *maitrī* and *karūṇa* but also do show *maitrī* and *karūṇa* to the beings.

(3) Buddha cannot expound all the doctrines by a single utterance.

Bodhisattvas :—

(1) Bodhisattvas are average beings and are subject to *Kleśas*

(2) They are not self-born (*anaupāduka*).

Reals:—

Past and future *dharmas* do not exist, not even their *dharmatva*. To say that an *Arhat* has *atītarāga* though ineffective is wrong.

Arhats:—

(1) *Arhats* are perfect, hence they cannot have a fall from *arhathood*. They possess both *kṣayajñāna* (i.e. the knowledge that they have no more *kleśas)* and *anutpādajñāna* (i.e. the knowledge that they will have no more rebirths). There are, however, two grades of *Arhats*, viz. *svadharmakuśala* and *paradharmakuśala*)

(2) *Arhats*, having reached the stage, which is beyond merit and demerit, cannot accumulate merits, or be subject to influence of the past *karman*.

(3) All *Arhats* practice the four *dhyānas* and enjoy their fruits.

(4) All *Arhats* attain *Nirvāṇa*.

Puthujjāna:— An average being does not fully eradicate from his mind attachment *(rāga)* and hatreds *(dveśa)* but may die with a good state of mind.

Meditation :—

—In the state of *samāhita* one cannot utter words.

—An *Arhat* cannot die while in the highest *Samādhi*.

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Antarābhāva :— There is no intermediate state of existence in the *kāma* and *rūpa dhātus.*

Pudgala :—

—Pudgala does not exist in the highest state.

—There is nothing which can transmigrate from one existence to another.

Vijñānas:— The five *vijñānas* conduce to attachments to the objects of the world as also to detachment from the same.

Asaṁskṛtas :— There are three unconstituted *(asaṁskṛtas)* viz. *pratisaṁkhyā nirodha, apratisaṁkhyā nirodha* and *ākāśa* .

Brahmacarya **of Gods** :— The gods except the *Asannisattas* may practice *maggabhāvanā* though they do not have ordination according to *the vinaya* rules.

Laukika and ***Lokottara:***—All the practices and fruits after *śrotā –apattiphala* are *supra-mundane (lokottara)* and not worldly *(laukika)*.

Language and Literature :— Now regarding the dialect of this school information furnished by Dutta Nalinaksha suggests[15] that the Therāvādin preserved their literature in the *Paiśācī* dialect and the home of the *Paiśācī* is Ujjayinī or more properly we can say the Vindhya mountain. The Tibetian sources state that the Sarvāstivādins recited their *sūtras,* an emancipation *(pātimokkha)* in Sanskrit, the Sāmmitīyas in *Apabhraṁśa*, the *Mahāsaṅghikā* in a *Prākṛta* and the Sthaviravādins in *Paiśācī.*

The whole of the Pali literature belongs to this school. The record suggests that Chinese traveler carried with him the fourteen volumes of the *sthavira sūtras, śāstras* and *vinaya.*

The place of the origin of the Pali Language of the Therāvādins :—

According to the view of Oldenberg, the Pali version of the *Tripiṭaka* was not the original version but a redaction of same. Again he arrives at the conclusion that Pali was the original language of Kaliṅga (south of the Vindhya mountain). And this Pali *Tripiṭaka* was taken to Ceylon by Mahindā. Mahindā received his Buddhistic education at Ujjain . He was living at Avantī with his mother whereas Ashok was at Pāṭaliputra. The Pali *piṭaka* was more easily

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15. Datta Nalinaksha, *'Early History of the Spread of Buddhism and the Buddhist School'*, Pub. by C. O. Book Agency, Calcutta, 1936, p. 251.

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intelligible than any other for the reason that he was educated in a place where the *Paiśācī* was the current dialect and Pali was literary one and used in the *piṭaka* which in course of time supplanted the *Paiśācī piṭaka*. For the propagation of Buddhism in Ceylon, Mahindā first came to Avanti and from that Pali *piṭaka* taken to Ceylon by a certain person from a port-Andhra. The reason behind carrying Pali version to Ceylon is that the version of his country was growing into popularity and throwing the *Paiśācī* version into the shade.

***Sarvāstivāda* : —**

In the history of the secession of schools *Sarvāstivādins* are found to be a branch of the orthodox group, *Therāvādins*. It is said that the school that can claim priority in age and preservation of pristine originality next to *Therāvāda* is the *Sarvāstivāda*.

At present Buddhism has two principle divisions viz. *Hīnayāna* and *Mahāyāna*. *Hīnayāna* is again sub – divided into *Vaibhāṣika* and *Sautrāntika* and *Mahāyāna* is divided into *Mādhyamika* and *Yogācāra*. *Sarvāstivāda* was later on known as the *Vaibhāṣika*.

The *Sthaviravāda* and the *Sarvāstivāda* schools were associated with the names of two great emperors—Ashoka and Kanishka. The principle seat of *Therāvāda* was *Magadha* while that of *Sarvāstivādin* was Kashmir.

The origin of *Sarvāstivāda* : —

The council of Kanishka was held in Kashmir about the 400 hundred years after the death of Buddha. The king evinced interest to learn the truths of Buddhism but he was perplexed by the variant interpretations of Buddha's teaching given by the monks. So he conveyed a council with a view to recording the different interpretations and selected Kashmir as the place of meeting. Five hundred monks were called out for membership. Thus the *Sarvāstivādins* form the majority. The president of the meeting was Vasumitra who was also a *Sarvāstivādin* believing in the realism of material existence in the past, present and future. Pursuant the resolution of the council, were compiled the commentaries of the different schools of the *sūtra*, *vinaya* and *abhidharma* known respectively as the *upadeśasūtra*, *vinaya vibhāṣā sūtra* and *abhidharma vibhāṣā sūtra*.

After this council the *Sarvāstivāda* school rose to its highest importance. On the other side at that time activities of the great Buddhist emperor Ashoka were confined within Magadha and Kosal. But seeing the extensive growth of the Kosala under the fostering care of Kanishka, Ashoka sent his first Buddhist missionary Majjhantika to Kashmir for the spread of Buddhism.

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So *Sarvāstivādin* thought it advisable to depute their representative to Kashmir in view of its growing importance as a proselytizing centre. Ashoka not only sent Buddhist monks but also built monasteries at that place. Now as the school of Buddhism planted here came from Pāṭaliputra, it would naturally follow that the first church founded in these places was that of the *Therāvādins*. With the growing importance of the place as a centre of Buddhism, other schools made their way to Kashmir and it is likely that the *Sarvāstivādin* owing to their closer connection with the *Therāvādins* would follow next. But it would be remembered that the Sarvāstivāda school of Kaniksha's time was distinguished from the older school which was named the Ārya – *Sarvāstivādin*. However the original Sarvāstivāda school had its birth before Ashoka's council (i.e. 3rd Cent. B.C.). This school originating in 3rd cent. B.C., attained its highest development in the reign of Kanishka and lasted upto 14th cent. A.D. It was counted as one of the four premier schools of Buddhism and stood on the same level with Therāvādins who took shelter in Ceylon, which is surviving up till now.

Doctrines : —

The *Sarvāstivāda* as stated before were like the Therāvādins , conservative school of the *Hīnayāna*, hence there are many points of agreement between their doctrines. *Sarvāstivādins* held the same views and believed in the non existence of soul, impermanence of material composites, the law of *karma* and *nirvāṇa*, the cessation of passions to be attained by the transcendental knowledge. Their views about the human life and universe were also similar to those of the *Therāvādins*. Their chief exponent Kātyāyanīputra in his *Jñānaprasthānasūtra* accepts the theory of the five *skandhas*, the twelve *āyatanas*, the eighteen *dhātus*,the twelve linked chain of causation, the three worlds (*kāma, rūpa* and *arūpadhātu)*, the four classes of birth (*aṇḍaja, saṃsvedaja, jarāyuja, anaupāduka*) and the four cycles *(antarkalpa, mahākalpa, sārakalpa, śūnyakalpa).*

The only difference between the *Sarvāstivādins* and *Therāvādins* lies in this that the former admitted the reality of the elements (*skandhas)* that compose a being as against the latter's view of their unreality. Both the schools admitted the momentary existence of every composite thing with the difference that the *Sarvāstivādins* maintain that all *dharmas* exist but not always and everywhere and in the same form, whereas *Therāvādins* deny any such existence. On account of their belief in the existence theory of elements, they have analysed the material composites into various classes of elements which they have enumerated in connection with the exposition of their philosophy.

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It appears from the *Lalitavistara*, a treatise originally belonging to the *Sarvāstivādins* that the theory of *pāticcasamuppāda* (chain of causation) found much favour with this school and particularly for proving impermanence and soullessness of beings. In Buddhological speculations, the *Sarvāstivādins* looked upon Buddha as a man possessing divine attributes as opposed to the *Mahāsaṅghikā* who believed Buddha to have had an illusory existence in this world.

Language and Literature :—

As per information gathered from the authority of the Tibetan works, the literature of this school was in Sanskrit language. The later works of this school composed after the council of Kanishka were in Sanskrit e.g. the *pratimokṣasūtra, Udānavarga*, prose portion of *Lalitavistara, Divyāvadāna* etc. but the earlier works seem to have been written in *Prākṛta* dialect. As the council of the Kanishka was held in Kashmir and at that time the literary dialect was Sanskrit, the entire literature of the Sarvāstivāda was written in Sanskrit. Moreover all the seven works of *Abhidharma* of the Sarvāstivādins were restored to in Sanskrit. Thus there was a complete Buddhist –Sanskrit canon belonging to the Sarvāstivādins.

The translation of six hundred and fifty seven Buddhist canonical works from Sanskrit into Chinese is attributed to Yuan Chwang. Out of these only sixty seven of these works make up the *sūtras, vinayas* and *sāstras* of the Sarvāstivādins.

Sūtras :— The *sūtrapiṭaka* of this school was divided into *Āgamas* corresponding to *Nikāyas* of the Pali school. There were four Āgamas called *Dīrgha, Madhyama, Saṁyukta* and *Ekottara*. In the *Kośa* we found reference to the *Kṣudrakāgāma* too.

Vinaya :— Following seven *vinaya* texts of the school are listed in the Chinese canonical literature in Nanjio's Catalogue :—

- *Saryāstivāda vinaya mātṛkā*
- *Sarvāstivāda vinaya vibhāṣā*
- *Sarvāstivāda vinaya saṅgraha*
- *Daśādhyāya vinaya nidāna*

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- *Daśādhyāya vinaya pratimokṣa*
- *Daśādhyāya vinaya bhikṣuṇī pratimokṣa*
- *Daśādhyāya vinaya or sarvāstivāda vinaya*

Abhidharma:— The *Abhidharma* literature of this school is fairly extensive. The seven texts of the *Abhidharmapiṭaka* are as follow :-

- *Jñānaprasthānasūtra of sthavira vasumitra*
- *Prakaraṇapāda of sthavira vasumitra*
- *Vijñānakāya of sthavira Devaśarma*
- *Dharmaskandha of Ārya Śāriputra*
- *Prajñaptiśāstra of Ārya Maudgalyāyana*
- *Dhātukāya of Pūrṇa*
- *Saṅgīti- paryāya of Mahākausthīla*

Sāmmitīya : —

The *Sāmmitīyas* were one of the four principle schools of Buddhism. They are also known as *Vāstiputrīya – Sāmmitīyas*. It is branched off from the *Therāvādins*. This school according to the reports of the Chinese pilgrims attained sufficient importance during the days of king Harṣa. This was mainly due to the patronage that it could secure from the emperor Harṣavardhana whose sister Rājyaśrī was a bhikkhunī of this school. This school originated in the 3rd cent. B.C. after Buddha's *parinirvāṇa*. In *Kathāvastu* it is indicated that this school was existing in Ashoka's time. The evidence of the existence of this school is furnished by the inscription of the early Gupta period discovered at *Sāranātha*. This inscription shows that the first school that prevailed at *Sāranātha* was that of *Therāvādins*. It was supplanted by the *Sarvāstivādins* at about 300 A.D. About a centuary afterwards this school again was ousted by the *Sāmmitīya* who continued till the time of Yuan Chwang. The *Sāmmitīya* could not prosper in the pre –Christian era but they gradually attained importance in Northern India during the Gupta period reaching climax in the reign of Harṣavardhana.

From the figures supplied by Yuan Chwang, regarding the number of *Sāmmitīya* monks in Malwa and Sinda were 20,000 and 10,000 respectively. The name Malwa applied to the *Sāmmitīya* school by Vasumitra shows that its centre in Northern Malwa must have been very important. The ascription of the origin of this school to Mahākaccyāyana,the famous

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missionary of Malwa (Avantī) also shows that it must have had some connection with Malwa at the time of emergence.Their robs had 21 to 25 fringes and their badge was sorcika flower like those of the *Therāvādins.*

Doctrines : —

The cardinal doctrine of this school is that, besides the elements composing a being, there is a *pudgala* (individual self) which is indefinable and which persists through all the existences[16]. It is neither identical with nor different from the s*kandhas* as *anātman* forms the keynote of Buddhist philosophy. This theory has brought forth vigorous criticisms by Nāgārjuna and Vasubandhu.

Pudgalavada :— Like the *Sarvāstivādins* the *Sāmmitīya* also differed on many doctrinal points from the *Therāvādins* and other sects. The only remarkable doctrine of *Sāmmitīya* is regarding the nature of the *pudgala.* They admitted the impermanence of material composites but at the same time held the view that there was an entity which should be distinguished from the five *skandhas* but which could not exist independently of those *skandhas.* This entity corresponds to what is called the soul in the Hindu philosophy, but very different from it, as it has in their opinion ceased to exist whom the five *skandhas* came to an end. It serves at the carrier of the five *skandhas* through births and rebirths as the *Sāmmitīya* held that there is an *antarābhāva* i.e. an intermediate state between the death of a being and its rebirth. They agreed with the *Mahāsaṅghikā* and *Sarvāstivādins* in holding that the stage of the *arhat* is not immune from fall to lower stage and that the spiritual progress of a convert is always gradual.

Language and Literature :—

The *Sāmmitīya* according to the Tibetan tradition possessed a *piṭaka* in the *Apabhraṁśa* dialect. Modern philologists hold that the *Śaurasenī Apabhraṁśa* which prevailed in Avantī and Gandhāra was the standard *Apabhraṁśa* dialect and it was different from the pure *Śaurasenī.* It is very probable that the *Sāmmitīya* who had *a piṭaka* of their own handed down orally from generation to generation, committed it to writing when they flourished in the Gupta period using their medium as *Apabhraṁśa* .

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16. *Abhidhānappadīpikā, nāma Pali Sabdakośa,* written by Moggalāna Therā, ed. by Muni Jinavijayaji, Pub. by Gujarat Puratattva Mandir, Ahmedabad, 1924, p. 16, no. 138.

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The statement that Yuan Chwang carried to China fifteen treatises of this school suggests that it had a literature of its own. Moreover I -tsing speaks of its separate *Vinaya* texts but it is not mentioned in Nanjio's Catalogue. Further he tells us that this *Vinaya* had rules regulating the use of the undergarments, girdle, medicines and beds for the members of the sect in a way peculiar to itself.

The only treatise that is expressly mentioned as belonging to this school in Nanjio's Catalogue and now existing in Chinese translation is the *Sāmmitīya Śāstra* or *Sāmmitīya Nikāya Śāstra* containing the tenets of the sect. Most of the passages cited in the *Kathāvastu* as giving the view of the *Sāmmitīya* school have been found to be identical with *Pali suttapiṭaka.* From this it seems probable that the *suttapiṭaka* of the *Sāmmitīya* was a redaction of the original *piṭaka* from which the *Pali piṭaka* has been derived.

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લેખકોને :

૧. પાનની એક જ બાજુએ, ટાઈપ અથવા કોમ્પ્યુટરમાં તૈયાર કરેલા અને એ શક્ય ન હોય તો શાહીથી સુવાચ્ય અક્ષરે લખેલા લેખો મોકલવા. ટાઈપ/કોમ્પ્યુટર નકલમાં ભૂલોને સુધાર્યા પછી જ લેખ મોકલવો. ગૂજરાત વિદ્યાપીઠના જોડણીકોશ પ્રમાણે જોડણી રાખવી આવશ્યક છે. લેખની મૂળ પ્રત જ મોકલવી. લેખની કાર્બન નકલ મોકલો ત્યારે તે અંગેનું સ્પષ્ટ કારણ જણાવવું.

૨. લેખમાં અવતરણો, અન્ય વિદ્વાનોનાં મંતવ્યો ટાંકવામાં આવે તો તે અંગેનો સંદર્ભ પૂરેપૂરી વિગત સાથે આપવો અનિવાર્ય છે. પાદટીપમાં એ સંદર્ભની વિગત આપતાં લેખક અથવા સંપાદક/સંશોધક (અટક પહેલી), ગ્રંથ, પ્રકાશક, પ્રકાશનવર્ષ, આવૃત્તિ, પૃષ્ઠ એ ક્રમ જાળવવો જરૂરી છે.

૩. 'સ્વાધ્યાય'માં છપાયેલ સર્વ લેખોનો કોપીરાઈટ પ્રાચ્યવિદ્યામંદિર, મહારાજા સયાજીરાવ યુનિવર્સિટી, વડોદરા હસ્તક છે. લેખકે અથવા અન્ય કોઈએ લેખમાંનો કોઈ અંશ લેખિત પરવાનગી વગર પુનર્મુદ્રિત કરવો નહીં.

૪. સંક્ષેપશબ્દો પ્રયોજતા પહેલાં એ શબ્દો અન્ય સ્થાને પૂરેપૂરા પ્રયોજેલા હોવા જોઈએ.

૫. પાદટીપોનો ક્રમ સળંગ રાખી જે તે પૃષ્ઠ ઉપર તે તે પાદટીપોનો નિર્દેશ જરૂરી છે.

સ્વાધ્યાય

સ્વાધ્યાય અને સંશોધનનું ત્રૈમાસિક

વર્ષમાં ચાર અંક બહાર પડે છે - વસંતપંચમી અંક, અક્ષયતૃતીયા અંક, જન્માષ્ટમી અંક, અને દીપોત્સવી અંક

લવાજમ :

- ભારતમાં ..... રૂા. ૧૧૦.૦૦ (ટપાલ ખર્ચ સાથે)
- પરદેશમાં ..... ૫૦.૦૦ ડૉલર (ટપાલ ખર્ચ સાથે)

આખા વર્ષના ગ્રાહકો લવાજમના વર્ષની શરૂઆતથી જ નોંધવામાં આવે છે. લવાજમ અગાઉથી સ્વીકારવામાં આવે છે. લવાજમ મોકલતી વખતે કયા ગ્રંથ માટે લવાજમ મોકલ્યું છે તે સ્પષ્ટ જણાવવું. લવાજમવર્ષ જાન્યુઆરીથી ડિસેમ્બર સુધીનું ગણાય છે, જે આ સરનામે મોકલવું.

નિયામકશ્રી, પ્રાચ્યવિદ્યામંદિર,
મહારાજા સયાજીરાવ વિશ્વવિદ્યાલય,
રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ,
વડોદરા - ૩૯૦ ૦૦૧.

જાહેરાતો :

આ ત્રૈમાસિકમાં જાહેરાત આપવા માટે લખો

સંપાદક, 'સ્વાધ્યાય',
પ્રાચ્યવિદ્યામંદિર, મ.સ. વિશ્વવિદ્યાલય,
રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ, વડોદરા - ૩૯૦ ૦૦૧.

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ASHOKA'S *DHARMA* : ITS INTERPRETATIONS AND PARADIGMS AS GLEANED FROM ROCK EDICTS

G. C. Chauhan*

'*Dhamma*' (Sanskrit *Dharma*), is a Prakrit term that defy all attempt at an exact rendering into English or any other language. This term has passed through several changes. My attempt here is to briefly define and examine the Ashoka '*Dharma*' through the lances of epigraphic traditions of Ashoka's times and explain the paradigms of *Dharma* as reflected in the edicts of Ashoka and the changes introduced over the time. The notion of *Dharma*, which has been depicted in Ashoka's epigraphic traditions time and again is all-comprehensive, confusing and at the same time difficult to define or understand.

The term *Dharma* is derived from root '*dhṛ*' meaning to uphold, to support and to nourish.[1] It is, therefore, the conceptual result of a contemplative empirical awareness by which the social, moral and material order of the world is upheld and efficiently maintained. But, at a deeper level *Dharma* is also the awareness of these cosmic forces that hold things apart. *Dharma* seems to be a notion of *par-excellence* of the indic philosophical universe. Although, it initially emerged in the *Vedic* cosmological and social speculation but has been employed with pre-eminent consistency by Jain, Bauddha and Shikh systems of social and metaphysical discourse and occupies a very central part in the world views of all the streams of the Indic thought system. "An understanding of *Dharma* is essential for the understanding of the world and man's place in it. *Dharma* not only relates to the physical exteriority of manifested phenomena and the inner world of sentient existence, but also to the interrelationship of the two in which moral behaviour seeks to find meaning within the context of temporal flux and contingency".[2] Thus, the world in which we are living appertains in significant manner to

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1. Vishva Vandhu (ed.), *Ṛgveda* with commentaries, in 7 parts, Hoshiarur, 1963-65, (Tr.) Sarsvati Satya Prakash and Vidyalankar Satyakam, Various Vols., Delhi, 1977, I. 18.7.1, x 9.2 (hereafter RV)
2. Sharma, S. S., *Imagined Manuvāda*, Delhi, 2005, p. 38, (hereafter *Manuvāda*).

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the world of our conscious thoughts, and the relevance of its meaning and order is intimately associated with the perceptional frame of observant mind.

However, the society needs to follow the path of *Dharma*, the happy synthesis of moral and material values, for securing true welfare on an enduring basis, with harmony between human being, as also between human being and rest of the creation. Since living species are part of the world, their lives constitute an integral pattern of its rhythm. The world of human being, the inner self as well as their outer physical life are meaningful and integrated. The function of the *Dharma* is to find out the parameters of this meaningfulness and integration. *Dharma* is decipherment and explication of the meaning of the world and human life. It seeks to understand social as well as ontological ethics.[3] *Dharma* is, therefore, associated, on the one hand with social life of an individual and his personal ethics, and on the other with the perennial principles of truth and cosmic order-the *Satya* and the *Ṛta*. The fundamental queries are as follows :

What the world is ? Who we are ? What should we do ? What is conductive to happiness ? What is not ? etc. Thus, seeking cannot be static, and the answer to these queries can neither be finally stated nor fixed for all time to come. The *Mahābhārata*[4] speaks that *Dharma* is extremely subtle, intricate and deep. At one level it is fundamental, timeless and eternal, at the other, it is swifter than light. It evolves with time and hence it is both absolute and dynamic. The *Mahābhārata* further tells us that *Dharma* is not a one-time revelation of fixed teleological precepts but a record of the relative and temporal contingency of his existence. Manu argues that *Dharma* is governed by the four ends of life or aims of human endeavour. As per the code of Manu the uniqueness of *Dharma* is truth and one should not adopt any violent and servile methods; thus the same *Dharma* which is truth is also non-violence. He further interprets *Dharma* in very plain language. "Thus, it is good to teach *Dharma* to the world, but it should be done without hurting people and using sweet and refined words. *Manu-Smṛti* [5] speaks that *Dharma* when violated, verily destroys, *Dharma* when preserved, preserves, *Dharma*, alone can be helpful in establishing peace and harmony all over the world. If we kill *Dharma*, we ourselves shall be killed."

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3. *Ibid.*, p. 39.
4. Parodi D. Satavaka (Tr. Hindi) *Mahābhārata*, Varanasi edition, 1952, and critical edition, B.O.R.I., Poona, 1971-74, *Sabhā-Parva*, 68, XII, 28, 51, 68, 29. 110-112, *Anuśāsana Parva*, 115.1, *Vana Parva*, 373. 76. (hereafter Mbh)
5. Chaturvedi J. P. (Tr.), *Manusmṛti*, Haridwar, 6th edition, 2002, 11.224, 159, VII. 15.

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The Buddhist tradition explains *Dharma* as Buddha's doctrine or teaching, as in the well known formula where one seeks refuge in the Buddha, the *Dharma* and the *Saṅgha*. Gautama Buddha advised monks during his first sermon at Sarnath, "Monks, I say that the *Dharma* is to be seen for oneself, is timeless, come and see, going further, to be actualized individually by the wise ?"[6] The Buddhist tradition further speaks of *Dharma* having its four meanings, features, teaching, scripture and things.[7] The fundamental concern of Buddhism was the process and the possibility of deliverance from phenomenal life, and mainly concentrated on human existence.[8] Buddhism was concerned with the understanding the chains of causation, the transience of life, the insubstantiality of things, the conditioned nature of existence and the understanding of dependent origination.[9] The main aim of Buddhism is to free its followers from the cycles of birth and death and from the suffering.[10] Thus the notion of *Dharma*, which *Buddha* saw and then preached, was not very different from what the sages and seers of India prior to him had expounded. Thus, the Buddhism was grafted on the religious ideology that dated before the time of Buddha. The Buddhism offered an opportunity to the monks and the lay followers to pattern their social and individual lives as such ethical and spiritual values that would conduce towards happiness and a state of passionlessness.

The literary traditions of Jainism, interpret the word *Dharma* as signifying right conduct applicable for monk's particular station and stage of life, a path of personal and social purification, which ultimately leads to all round spiritual welfare. *Dharma* in Jain traditions includes both philosophy and religion, theory and practice of good life, ascetic culture and ethical behaviour. Therefore, as per Jain traditions, *Dharma* liberates the soul from all the impurities and ultimately it protects one from degradation and downfall.[11] Ashoka left behind his Edicts propagating *Dharma*, which might long endure. Ashoka wished that his contemporaries, particularly his own people, to imbibe, and so too the future generations. Ashoka inscribed his message on 'Pillar Edict' II, where he had made an attempt to define or

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6. Pandit Motilal, *Beyond the World : Buddhist Approaches to Knowledge and Reality*, Delhi, 1997, p. IX, (hereafter beyond the world).
7. Akira Hirakawa, (Tr.), *Paul Grover, A History of Indian Buddhism*, Delhi, 1998, pp. 39-46 (hereafter as Hira Kawa).
8. *Beyond the World, op. cit.*, p. 65.
9. Hirakawa, *op. cit.*, p. 39.
10. *Manuvāda, op. cit.*, p. 45.
11. *Ibid*, pp. 44-46 and Shah N. J. (Tr.), *Jaina Darśana*, Delhi, 2000, pp. 27-96.

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explicate the meaning of *Dharma*. He said, "The practice of *Dharma*" is commendable but what constitutes the *Dharma*, (these constitute the *Dharma*, viz.) - " little sin, many good deeds, mercifulness, charity, thankfulness and purity."[12] Thus, Ashoka, in his own way, used the word *Dharma* that existed in pre-Buddhist traditions. Ashoka did not use the *Dharma* in the sense of duty specific to a particular class of persons or community. Even Ashoka's use of the terms made his own contemporary translators render it differently.[13] Thus, the *Dharma* was applied to the idea and norms that maintained the social and moral order. Besides good, virtue and truth, for ever, since its inception the word *Dharma* was used to refer to the customs and duties observed by people.

The Ashokan Edicts contain two forms of records : one relating to the good faith which he professed as his *Dharma*, and the other to the religious ideology which he propounded and propagated. Here a question arises-how far was the religious ideology he propounded and propagated consistent with the *Dharma* professed by him ? Thus, the dichotomy between Ashoka's *Dharma* and Buddism remained debatable which drew my attention to this discourse, to revisit and re-examine the contents of the Ashokan Edicts in regard to his *Dharma*. However, despite the plethora of references contained in Ashokan Edicts, historians hardly are unanimous in their arguments of such debatable issue as Ashokan *Dharma*. The plethora of references to Ashoka's *Dharma* and his application in Edicts assert that Ashoka was a Buddhist, but, no where did he speak of essentials of Buddhism such as four noble truths, eight fold path and the notion of *Nirvāṇa*. But, what Ashoka called *Dharma* and propagated among his subject, was not Buddhism. If *Dharma* of Ashokan Edicts was not Buddhism, what was it ?

Historians and scholars of religions have offered different interpretations of Ashoka's *Dharma*. J. F. Fleet argues that Ashoka's *Dharma* was a form of *Rājadharma* consisting in the politico-moral principles such as those embodied in the Great Epic,[14] and S. J. Heras calls it as Brahmanism.[15] J. M. Macphail[16] is of the view that "Ashoka *Dharma* was nothing

12. Mukherji, R. K., *Ashoka*, 3rd revised edition, Delhi; 1962, pp. 174-175, (hereafter as Mukherji Ashoka) S. Dutt, *Early Buddhist Monks and Monasteries of India*, Delhi, 2000, pp. 111-112. Thapar Romila, *Ashoka and the Decline of Mauryas*, 6th edition, Delhi, 1985, p. 262 (hereafter Romila Ashoka). P. K. Muzamdar, *India's Ancient Epigraphs*, Delhi, 2006, pp. 30-97.

13. Habib, Irfan and Jha V. K., *Mauryan India*, 3rd, edition, Delhi, 2002, p.63.

14. Fleet, J. F. "*The Date of Buddha's Death as Determined by a record of Ashoka*," JRAS, London, 1908, p. 471.

15. Heras, S. J. "*Ashoka's Dharma and Religion*", Cr JMS, Banglore, Vol. XVIII, No. 4, p. 255.

16. Macphail, J. M., *Ashoka*, rep. Calcutta, 1980, pp. 29-30.

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new but Hinduism", D. R. Bhandarkar is of the opinion that Ashoka *Dharma* can be considered as *Upāsaka* Buddha *Dharma* and propounded the theory of secular Buddhism. He states that Ashoka *Dharma* comprised such principles of Buddhism as had a universal appeal and applicability.[17] But a couple of scholars like E. Thomas and Rhys Davids negated Bhandarkar view on the basis that Ashokan edicts did not contain the theory of four noble truths, eight fold path and *Nirvāṇa*.[18] D. R. Bhandarkar argues that Ashoka held a status intermediate between an *upāsaka* and a *bhikṣu* monk is debatable. He came to this conclusion by interpreting the evidence of the visit to the *Saṅgha* as an indication of Ashoka's temporary stay in the community as a monk,[19] but visiting to the *Saṅgha* does not prove Ashoka as Buddhist monk, his visit to *Saṅgha* might be simply political and social obligation and the part of his policy of appeasement towards community. In B. M. Barua's view, "the Ashokan Edicts which are Buddhist in spirit, describe Ashoka as a ruler and the monk".[20] But, we do not find the slightest suggestion as to his withdrawal from the world. The political philosophy of ancient India speaks of the king who was an active functionary and the final authority and the fountain-head of the state not monk or sage. Only two courses were open to him : either to rule as a king or to abdicate. Some scholars believed that "Ashoka was a Brahmanist and not a Buddhist, they argue that Ashoka *Dharma* was in fact only Brahmanic notion, in the wide range of application."[21] The view has been expressed that Ashoka was adherent of Jainism.[22] But, if he was a Jain, he would have mentioned the *Tīrthaṅkaras* or principles of Jainism. N. K. Sastri states that "Ashoka could make use of some well known traditional ideas of Brahmanism, which had still retained considerable importance in that period. However, all this does not disprove the view that Ashoka was a follower of Buddhism".[23] The importance of Brahmanic tradition from an analysis of the Edicts seems justified, however, one can

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17. Bhandarkar, D. R., *Ashoka*, London, 1877, pp. 130-140.

18. Thomas E., *Early Faith of Ashoka, JRAS*, London, Vol. X, pp. 1-21, Rhys Davids, *Buddhist India*, London, 1903, Delhi, 1995, p. 297.

19. Bhandarkar, D. R., *Ashoka*, pp. 73-74.

20. Barua, B. M., *Ashoka and his Inscription*, Calcutta, 2nd edition, 1955, pp. 216-217.

21. Dikshitar, V.R.M., *The Mauryan Polity*, University of Madras, 1953, pp. 276-299. Sircar D. C., *Inscription of Ashoka*, Ootcamund, 1956, pp. 16-17; Murti G. S. and Aiyangar A. N. Krishana, *Edicts of Ashoka*, Madras, 1950, pp. XXIV-XXV.

22. Shah, T. L., *Ancient India*, Vol. II, pt. IV, Baroda, 1939, pp. 302-305.

23. Sastri, N. K., *Age of Nandas and Mauryas*, MLBD, Benaras, 1952, p. 230.

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hardly agree with his negative attitude towards the interpretation of some words and terms from a Buddhist perspective.[24] R. K. Mukherji, R. S. Tripathi and V. A. Smith consider Ashoka *Dharma* as universal religion, "the *Dharma* of the edicts was not any particular *Dharma* or religious system, but the moral law independent of any caste and creed, the *sāra* or essence of all religions" and G. M. Bongard Levin, too argues that the *Dharma* of the Edicts cannot be identified with the Buddhist doctrine.[25] No religion can be called universal religion, we have to bear in mind that the social, cultural, political and geographical variation while studying any religious ideology, since no particular religion cannot be a replica of other religious ideology. Romila Thapar depicts that *Dharma* was Ashoka's own invention and used it as device to solve the political, social, religious and economic tensions prevailing during his time. She argues that it might have been borrowed from Buddhist and Hindu thought, but it was in essence an attempt on part of the king to suggest a way of life, which was both practical and convenient as well as being highly moral. It was intended as a happy compromise for those of his subjects who did not have the leisure to indulge in philosophic speculation.[26] Romila further states that Ashoka *Dharma* was his own to solve conflicts in the social fabric and the other tensions created by "the states of the merchantile community, the power of the guild in urban centre, the strain of a highly centralised political system and the sheer size of the empire"[27] is to inject modern idea in its nature and scope. "But as *Dharma* always aimed at building up an attitude of mind in which social responsibility, the behaviour of one person towards another was considered as of great relevance."[28] The so-called conflicts and tensions referred by Thapar are more imaginary than real. We do not notice any positive evidence to show that the mercantile community, guild and the centralized political system had created any menace to the society of Ancient India. In fact, they provided greater strength and stability to it. She has taken religion and philosophy as if they were antagonistic to each other. V. C. Pandey rightly argues that Ancient India had no religion

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24. Bahler G., *The Pillar Edicts of Ashoka in Epigraphia Indica* (E1), Vol. 2, 1894, pp. 245-274.

25. Smith V. A., *Ashoka-The Buddhist Emperor of India*, London, 1901 and 2nd edition 1964, Delhi, pp. 18-25, V. C. Pandey, *New History of Ancient Idnia*, Jallandhar, 1998, p. 231, Tripathi R. S., *History of Ancient India*, Delhi, rep. 1985, pp. 162-175. Mukherji R. K., *Ashoka*, 3rd Edition, Delhi, 1962, pp. 60-79. G. M. Bongavol-Lenin, *Mauryan India*, Delhi; 1985, pp. 340-369.

26. Thapar, Romila, *Ashoka*, pp. 145-149.

27. Thapar, Romila, *History of India*, I rep. Delhi, 1990, p. 86.

28. *Ibid.*

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without some philosophy. Ahsoka's *Dharma* itself rested on the philosophy of *Svadharma* (one's duty). So where is the question of a compromise between religion and philosophy ? Philosophy in society and community was the pastime of leisure of the masses. It was always the product of the deep sight and insight of a few intellectual peers.[29] Although Romila Thapar acknowledged the debt of Ashoka's *Dharma* to Brahmanism and Buddhism, but ignored Jainism which produced a great impact on Ashoka's *Dharma*. *Dharma*, in its wider sense, had always been a non-sectarian duty-oriented code of conduct for individuals and institutions. It was always rooted in morality, steering clear the philosophical speculations. Its fundamentals were the common property of all *Dharma*.[30] Thus it is wrong to consider it as Ashoka's device to solve the political, social, religious and economic problems of his time.[31]

It is argued that "Ashoka's *Dharma* was the most appropriate way to bind together a vast and variegated society of the empire and providing it with a cultural and spiritual value-system."[32] Thus, the practicability, morality, simplicity and the harmonizing features of Ashoka's *Dharma* were its eternal contents and not Ashoka's innovative intents.

Thus, we can surmise that Ashoka grafted his *Dharma* on one of the branches of already existing tree of religious ideologies in early India. In fact, *Dharma* policy of Ashoka was his deliberate political policy of appeasement towards non-Buddhist sects like *Ājīvikas*, the Jains, Brahmanism and other who remained active during Ashoka's time. It was, therefore, basically an exercise to restrain all functions from formenting trouble, and he could not afford the growth of tension and conflict in a multi-religious society of early India.

It would be of prime importance to re-examine the contents of the Ashokan Edicts in regard to the paradigms of Ashoka *Dharma*. B. M. Barua, states that as a paradigm of *Rājadharma*, or as paradigm of Buddhism-*upāsaka-dharma*, or even as a paradigm of universal religion, this position remains unaltered, Kauṭilya *Arthaśāstra* speaks of *Rājadharma*, which was based on the notion of *daṇḍanīti*[33] supported by the science of wealth (*vārtā*), both

29. Panday, V. C., *New History*, pp. 232-233.

30. *Ibid.*

31. Avari Burjor, *India : The Ancient Past*, New-York, 2007, p. 114.

32. Barua B. M., *Ashoka, op. cit.*, 225-226.

33. Sastri Rakesh, *Kauṭilya Arthaśāstra*, Delhi, 2009, R. Shamasastry (Tr.), *Kauṭilya Arthaśāstra*, Mysore, 1960, I. 1 (hereafter as AS).

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elements of *Rājadharma* were/are indispensable for the survival of any king or state. Kauṭilya further propounds that to uphold the social customs; general principles of law of equity by the king was necessary. The Brahmanical traditions mention that supreme duty of king is to please his subjects. He and his subjects are inseparable. Therefore, he should always give priority to the good of his subjects.[34] The Kaliṅga was described in terms of remorse and poignant grief by Ashoka himself in Rock Edict XIII[35] involved for so small an area the slaughter of a hundred thousand, the enslavement of half as many more and the death and suffering of yet more among whom were *Brāhmaṇas, Śramaṇas*, women and children. It was simply his remorse over the slaughter and suffering of the innocent people. Ashoka assured paternal care and kindness to the people of Kaliṅga. The Ashoka's notion of paternal treatment to all his subjects was in fact the *Brahmanic* concept, in its wide range of application. He applied the doctrine of natal debt to the relation of king and subject and of the king and his officers. He discharges his duty to all living beings by righteous rule; and the officers discharge their debt to their master by faithfully carrying out their beneficent intentions towards the people. This indebtedness extends to all men, like that of a father to his children. Ashoka stresses upon each and every constituent of the state and society to follow his *Dharma*. The ruler and the bureaucracy were the two indispensable wheels and elements of the Mauryan state. Ashoka's personal religion might be Buddhism, but his *Rājadharma* forbade him to discriminate between the Buddhist and the non-Buddhist. That is why, he assures his subject through his Edicts that he respects and gives gifts to all religious sects, and *Brāhmaṇa*. "The beloved of gods, people of all (religious) sects, whether (wandering) ascetics or householders with gifts and various kinds of reverence as that-what is it ? There should be a growth of the essence in all sects. By doing thus one promotes one's own sect and at the same time does good to other sect".[36] Again the notion of *Rājadharma* forced Ashoka to abolish restrictions on certain sections of society to live only in demarcated area, now could live anywhere in his empire, irrespective of their caste and creeds : "The Beloved of the Gods desires everywhere-may all the sects live or dwell. For they all desire self-control and mental purity. Man,

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34. AS X. 1-4.

35. Basak R. G., *Ashokan Inscription*, Calcutta, 1959, pp. 70-73, and S. R. E. II Kalinga Rock Edict II, pp. 125-130.

36. Aiyangar A. N. Krishana, *Edicts of Ashoka, op. cit.*, pp. 33-38, and Basak R. G., *Ashokan Inscription, op. cit.*, pp. 57-69.

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however, is possessed of various impulses and attachment".[37] The enjoyment of freedom of settlement for all sects was part of a general environment of communal amity that Ashoka wished to foster. For such amity, Ashoka regarded self-restraint, especially in speech. He advocated a mutual dialogue by which the different sects should all prosper together. Thus, Ashoka undertook several philanthropic works to translate his wishes into practice, not only in his empire but also in the border regions and outside his empire. Rock Edicts II speaks that medical aid where medicines were not available were imported. Medicinal trees were planted for man and animals.[38] Ashoka R. E. XII speaks of the *stryadhyakṣa-mahāmātras* who were directed to protect the interest of the women folk.[39] Doing of justice to his subject is the supreme duty of the king. Ashoka's main ambition was to win the support and affection of all men; and followed the policy of appeasement towards his subject by adopting several philanthropic works during his time. He deputed those officers who were not harsh in their language nor fierce in their nature but were of winsome cordiality to deal with his subjects.[40] He appointed a special class of *Dharma Mahāmātra*, to look after *Brāhmaṇa* and *Śramaṇas* while they were carrying on their noble missions.[41] He liberally helped them with alms and gifts and honoured them in various ways. He tried to persuade them to co-operate with one another for their healthy growth in knowledge and matters essential so that they might be better equipped for the great work before them. Thus, these philanthropic works were the need of the time.

We come to know from the RE V[42] that king Ashoka dedicated four beautiful cave-dwelling to the *Ājīvikas*, in the Khalitika hills which can be treated as Ashoka's policy of appeasement towards non-Buddhist. However, aim of these royal edicts, was to impress the subjects the idea of equality pursued by the king, but real situation was sometime quite different from that depicted in the Edicts. Certain Edicts of Ashoka stress upon various social and state obligations towards the subjects such as proper treatment towards slaves, servants, parents, relatives, friends, acquaintances, *Brāhmaṇa*, *Śramaṇas* etc.[43] Giving proper

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37. Aiyangar, A. N. Krishana, *Edicts of Ashoka, op. cit.*, pp. 38-39, pp. 115-119, Pandey, V. C., *New History, op. cit.*, p. 228.

38. Sircar, D. C., *Inscription of Ashoka, op. cit.*, pp. 40-41.

39. Aiyangar, A. N. Krishna, *Edicts of Ashoka, op. cit.*, pp. 57-60.

40. Ibid., pp. 53-54, Sircar, D. C., *Inscription of Ashoka, op. cit.*, pp. 48-49.

41. Basak, R. G., *Ashokan Inscription, op. cit.*, pp. 26-27.

42. Barua, B. M., *Ashoka, op. cit.*, p. 239.

43. Bhattacharya, S. N., *Select Ashokan Epigraphs*, Calcutta, 1960, p. 40 (hereafter as Bhattacharya)

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respects to parents, *Brāhmaṇas, Śramaṇas,* slaves and servants was not the innovation of Ashoka. It is as old as our literary traditions, so he followed the established norms. In fact, all these referred duties were shared by the ancient states and were a part of *Rājadharma.*

The *Dhauli* Sepanate RE I speaks of applying balm to the wounds of the people of a devastated Kaliṅga. Ashoka emphasizes his *Rājadharma* to treat those people as his children, assures them of his kindness and intense desire to see them happy and well in this life and hereafter. The king Ashoka directed his bureaucrats to rise above lethargy, rashness, anger and other views and see to it that no one was needed to be imprisoned or tortured without reason.[44] Ashoka was the victim of the guilt, after the Kaliṅga war and his guilt forced him to apply the balm to the wounds of the people of ruined Kaliṅga. Ashoka seems to be one of the few politicians of the world, who realized that propaganda is more important than legislation in matter relating to the people's inclination and sentiments. He adopted different ways to propagate his *Dharma.* RE I reveals us that he prohibited the killing of those animals and birds which were neither eatable nor of any utility.[45] But the killing of animals remained as daily practice. Ashoka's confession regarding the killing of thousands of animals for royal kitchen previously is remarkable, but during his time this killing was minimized to three lives only. King Ashoka was very critical of certain popular ceremonies, such as *Samajas*, religious gathering where animals were slaughtered for sacrifice, and stopped *vihāra-yātrā* and he personally contacted people, exchanged views on *Dharma* and replied their questions. The Edict further informs us that he replaced *vihāra-yātrā* by *Dharma-yātrā.*[46] He took administrative measures to propogate his *Dharma* by appointing *Dharma mahāmātras* whose main duty was to ensure the growth of *Dharma.* Appointing separate cadre of officers for the propogation of a particular religion was not in the interest of any state which ultimately proved a heavy economic burden and losses to the state. But it is not fair to designate them as a type of priesthood of *Dharma,*[47] as Romila Thapar argues, "Priest were only *Brāhmaṇas,* who had their classified literature and ritualistic expertise. But the *Dharmamahāmātras* were the bureaucrats who came from any section of society for administrative and religious purposes.

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44. Sircar, D. C., *Inscriptions of Ashoka, op. cit.*, pp. 64-65, *Minor Pillar Edict II*, RE XI, RE. VIII.
45. Basak, R. G., *Ashokan Inscriptions, op. cit.*, pp. 3-5.
46. *Ibid.*, pp. 100-103, Aiyangar, A. N. Krishan, *Edicts of Ashoka, op. cit.*, pp. 2-4; 99-102.
47. Sircar, D. C., *Inscription of Ashoka, op. cit.*, pp. 43-44, Basak, R. G., *Ashokan Inscriptions, op. cit.*, pp. 26-27.

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The *Prādeśikas* and the *Nāgara-Vyavahārikas* were divested exclusively to the *Rājukas*[48] to dispense uniform justice, granted three day's respite to convicts sentenced to death. The idea behind this was to give time to those convicts to prepare themselves mentally for death and make their last wishes known to their families. To expedite the dispensation of justice, he directed his reporters to call on him any time whether he was in the dining room or harem or his private Chamber or on horse-back or in pleasure-garden.[49] Since the propaganda of *Dharma* was the prime concern of Ashoka, the bureaucracy was involved in the propagation of religion. The involvement of bureaucracy for preaching religion might have resulted heavy administrative losses to the state.

The paradigm of *Upāsaka Dharma* is clearly reflected in Ashokan Edicts which denote the householders included in a religious community as lay adherents- the followers of a sect of the *Śramaṇas* or the *Brāhmaṇas* or Jain.[50] Each sect had its own doctrinal tradition, and the *upāsakas* of particular sect were supposed to believe in whatever was embodied in such a tradition. The *upāsakas* were mere householders and their lives were regulated by certain social customs and usages, certain rules of decorum and conduct, and certain law of the land enforced by the state.[51] B. M. Barua rightly argues that *Rājadharma* was primarily concerned with secular affairs of the subject, it is ultimately reducible to *upāsaka* or *Gṛhastha Dharma*. In fact, there is state sanction behind the *Rājadharma*, while the *upāsaka-Dharma* had nothing behind it. The common aim of both are the attainment of good and happiness here and the attainment of heaven hereafter, the attainment of *Nirvāṇa* or *Mokṣa* is beyond their scope. The chief interest of both centre round the three ingredients of the *upāsaka-Dharma. Dāna* and *śīla* are considered two means to the attainment of heaven.[52] The six fold duties of a good householder are depicted in various Rock Edicts of Ashoka and their reciprocal relationship are as follows-the reciprocal relations between the parents and son, teachers and pupil, husband and wife, kinsmen and kinsmen, friend and friends, master and slaves and hirelings, the *Śramaṇas* and *Brāhmaṇas* and the lay supporter. There is nothing to

48. *Ibid.*, P. E. IV, pp. 94-95.

49. *Ibid.*, P. E. VI, pp. 34-35..

50. *Ibid.*, R. E. XII, R. E. XIII, pp.

51. Barua, B. M., *Ashoka, op. cit.*, p. 266.

52. Basak, R. G., *Ashokan Inscriptions, op. cit.*, p. 39, RI VII.

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prevent one from adding to these such other relation as those between king and subject, brother and brother, brother and sister, neighbour and neighbour, the rich and the poor etc.[53] Thus, Ashokan Edicts recommended the development of respect, understanding the cordiality among these social units in the name of *Dharma-maṅgala* and *Dharma-dāṇa* and took several measures to end the discrimination on the basis of religious ideologies. We must bear in mind that in outlining the principles of pious social behaviours, Ashoka made use of some well known traditional belief system, which had still retained of considerable importance during his time.

The early Indian traditions speak of deep concern for parents, teachers, servants and slaves etc.. These traditions further state that all beings should be viewed with friendly eye. It includes proper conduct towards neighbours, friends, relatives, servants and slaves, gave highest respect to teachers.[54] Kauṭilya threatened punishment against those who abandoned their parents. *Atharvaveda* aims at achieving the good of all people including the *Śūdras.* Kauṭilya further ordains that the king was like a father to his subject and that the happiness of his subject was his happiness. Ashoka tried to re-affirm this already existing concept.[55] Ashokan edicts refer six, greatest good, kindness, liberality, truthfulness and purity,[56] they are as ancient as our Vedic traditions, these too find mention in them.

The notion of universal religion applied to Ashoka *Dharma* by scholars is vague and empty word of over glorification. His *Dharma* was mainly based upon the principle of tolerance which was not invented by Ashoka, it is as ancient as our non-Buddhist traditions. Ashoka being a shrewd statesman, understood the importance of controlling the non-Buddhist sects and their lives and activities that is why he embarked on a policy of religious tolerance, but towards the end of his period his policy of religious toleration was proved myth. Ashoka patronized Buddhism and actively interfered in the affairs of the *Saṅgha*. Ashoka openly

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53. Barua, B. M., *Ashoka, op. cit.*, pp. 267-268. *Ashokan Edicts.* RE III, IV; VIII; IX, XI; XIII, PE VII; SREII.

54. Chand Devi, Tr. *Atharvaveda*, Delhi, 1982. III. 30, 2-3, 36.18.

55. AŚ, 11.1.18; IV. 3.43.

56. RV VI. 75.70 VI, 75.18, Pandey, Raj Bahadur, *Yajurveda*, Delhi, 2002, V. 1.5. S. Radhakrishnan (Tr.) The *Bhagavadgītā* and *Śrīmad Bhagavadgītā* by Yaga Vedant Sena.

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declares his devotion to Buddha, the *Dharma* and the *Saṅgha*.[57] The tone of the "Schism Edicts"[58] clearly shows the emptiness and myth of Ashoka notion of religious tolerance.

Conclusion :

The contents of Ashokan rock Edicts are nothing but apologies that reflected deeply ingrained sin and guilt psychosis of Ashoka that had after Kaliṅga war. These confessions reveal the shattered psyche of the so-called great king, who was trying to seek comforts thereof. This was not a religion which historians have wrongly termed as Ashoka *Dharma*. The term itself is a misnomer. Realistically analysing the said observation, it can be conclusively inferred that Ashoka was only practicing the values of a system of beliefs that were already in existence, but had been ignored and negated by him in lust of power. His reverting to imbibing of old values is wrongly construed as a new religion-Ashoka *Dharma*, whereas it is nothing best reinforcing the basic religions of the times-the Brahmanism, Buddhism and Jainism. It is a different matter that he learnt the lesson the hardway. Perhaps, it is only in this limited context that the resultant transformation can be termed as a realization if it can be termed one. In such an eventuality, the basic religion-the ancient Indian religion can also be termed as Ashoka *Dharma*. But, in that situation it cannot be regarded as forming history.

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57. Basak, R. G., *Ashokan Inscriptions,op. cit.*, Samiti, Ahmedabad, 2002, pp. 129-130. Aiyangar, A. N. Krishna, *Edicts of Ashoka, op. cit.*, pp. 77-81.

58. Sircar, D. C., *Inscription of Ashoka, op. cit.*, pp. 63-65, Aiyangar, A. N. Krishna, *Edicts of Ashoka, op. cit.*, pp. 120-125.

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પ્રાપ્તિસ્થાન : **સંયોજક, મહારાજા સયાજીરાવ યુનિવર્સિટી પુસ્તકવેચાણ વિભાગ,**
એ. આઈ. સી. એસ. ટ્રેનીંગ સેન્ટર સામે, જનરલ એજ્યુકેશન સેન્ટર સામે,
પ્રતાપગંજ, વડોદરા - ૩૯૦ ૦૦૨.

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A PROLOGUE TO BUDDHIST WRITTEN RECORDS/MANUSCRIPTS FROM GUJARAT AND THEIR CONSERVATION †

Ambika Patel & Sharmila Bagchi*

Introduction

The written records from Gujarat, testify the existence and growth of Buddhism in this region from its inception through succeeding periods of growth. Their varied category such as inscriptions on stone (rock and schist relic casket), terracotta seals, copper plates, engraved palm leaf and paper manuscripts etc associated with different cultural periods, reported from Gujarat, stand as the significant source for the cultural and historic reconstruction of this region for connecting many missing links. Buddhist written records and Manuscripts from Gujarat and their conservation-aspects, have not been rigorously premeditated and published yet, except some fragmentary publications related with Buddhist palm-leaf manuscripts from Baroda museum's collection. The present study is preliminary in its nature as an expression of Buddhist written records and is focused on their conservational aspects. The current study incorporates Buddhist materials such as the stone relic casket from Devnimori (Department of Archaeology and Ancient History, The M. S. University of Baroda collection); Terracotta Seals/Votive Plaque from Siyot (State Archaeology Department Collection), Palm-leaf and Paper Manuscripts (from Oriental Institute, The M. S. University of Baroda Collection) from Gujarat.

Written Records/Materials/Documents as Sources of Cultural Reconstruction

In Indian context, due attention was given to ancient materials bearing written records after the establishment of Royal Asiatic Society in 1784, followed by the establishment of Archaeological Survey of India in 1861. James Burgess and Alexander Cunningham played a vital role in the initial stages of identification and publication of copper plates and rock

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inscriptions in Indian Antiquity, Epigraphic India etc. Under the leadership of Lord Curzon, the Department of Archaeology along with other Institutions, established museums for preserving ancient inscriptions, copper plates, coins, seals, images bearing writing/engraving etc (Sarkar 1996; p. 329-356). In corollary to the same, within a short time, native states published catalogues of ancient objects discovered from their territories. The native state of Saurashtra in Gujarat together with British agent Colonel Watson, established Watson Museum at Rajkot for preservation of its cultural relics. Colonel Tod from 1818 to 1823, collected many inscriptions from Saurashtra dated 7th-15th cent. AD and published in his book *Rajasthan*. In 1835, W. A. Bothan described some copper plates of donation, discovered from Vallabhi in Gujarat (Cf. Thaker 2002).

Buddhist Written Records from Gujarat

We are not able to say precisely the beginning of writing in this region, in the sense, who invented and introduced the same. However, the pictographic Indus-script stands as the earliest evidence of writing and written records from Gujarat. Though scholars are still struggling to decode the script, large number of inscribed steatite seals and sealings unearthed from various Indus Valley sites located in Gujarat viz., Lothal, Dholavira, Shikarpur, Junikuran, Khirsara, Kanmer, Bagasra etc. illustrate the Indus script[4]. Though this pictographic script well indicates a stage in the development of art of writing and use of script in Gujarat during the Indus Valley time (2500-1900 BC), the religion is popularly accepted as Pashupatism or as mother or tree worshipping. Since this time period falls prior to Buddha's lifetime, the written records associated to it stay out of discussion.

The earliest written record of Buddhism from this region, is the engraved lines on the rock, *i.e.* Asokan rock edict at Girnar in Saurashtra. The earliest literary reference to Buddhism in Gujarat during Buddha's life-time itself, is found in *Samyutta Nikāya*. Buddhism got popularity in Gujarat by 2nd century BC during Asoka's time, well after its development in North India. The Buddhist material remains as records of testimony for the religion of this region, are the relic casket with sacred relics of Lord Buddha, Buddha-images, other art objects, copper plates, structural/architectural remains such as *stūpa*s, rock-cut caves etc. The references in Buddhist scriptures viz., *Samyutta Nikāya*, *Vinaya piṭaka* etc stand as supplementary to the material evidences. After the Mauryans, the succeeding Kshatrap period (2nd-4th cent. AD) indicates booming Buddhist activities in this region illustrated by

4 Bisht 1998-99. p. 14-37; 2000. p. 11-23 & 2004; p. 35-48; Bhan and Ajithprasad 2007-08: p. 1-9; and 2009: p. 1-9; Sonawane *et.al.* 2003. p. 21-50.

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increased number of rock cut caves and *stūpa*s specifically those from Junnagadh, Saurashtra. The successive Maitraka period (5th-7thcent AD) witnessed the existence of elaborate educational institution namely Vallabhi University and establishment of large number of *vihāra*s/monasteries with the patronage of the Maitraka kings, attested by copper plates as land-grants. Post-Maitraka and Solanki period in Gujarat (after 8th century AD - till 12/13th century AD) show decline/diffusion in Buddhism and hence scarcity of written material prevails. However, Buddhist Illustrated-Palm-leaf manuscripts formed a part of various museum collection in Gujarat, dated from 8th-11th century AD. The Illustrated Palm-leaf manuscripts from Baroda museum collection are written in *Śāradā* script and *Nevārī* language, demonstrating *Aṣṭaprajñāparamitā* (Bhattacharya 1954; p.49). The other palm-leaf and paper manuscripts in the collection of Oriental Institute, are of later date and are purchased at different times from the art dealers after the establishment of the Institute. As per the documentation register, they belong to *nyāya, tantra* and *stotra*.

Etymologically, the word Manuscript is derived from; *manus* = hand; *scribe* = I write; which includes all handwritten "artifacts" including carvings on stone, metals etc. However, as per popular archaeological trend in terminology and nomenclature, the word manuscript is not used uniformly for all written records except palm-leaf and paper manuscripts. The Buddhist manuscripts in general, reported from Gujarat are following -

1) Rock Inscription of Asoka Maurya, Junagadh; 2) The Inscription found on the reliquary from Devnimori *Stūpa*; 3)Inscriptions found on the base of the stone and metallic images; 4) Inscriptions on Copper Plates – land grant folios (donation of land to Buddhist monks for establishing monasteries); 5)Writing on Terracotta Seals/votive plaques; 6) Palm-leaf (simple and illustrated) manuscripts; 7) Paper Manuscripts

The media of written records varied in their nature viz., an inscription on the stone relic casket, terracotta votive seal, copper plates, palm-leaf and paper manuscripts, depending on the nature of material on which the writing was encoded, conservation measures differ. An account of the objects and the writing on them follows as it is felt appropriate here.

The Reliquary/Relic Caskets

Reliquaries being the most momentous objects of Buddhist veneration, always received mass attention and popularity. *Mahāparinibbānasutta* states that after the demise of the great master, his bodily relics were preserved and enshrined in eight *stūpas*. According to Buddhist legends, Emperor Asoka reopened them and the relics were divided in to 80000 parts and

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distributed among the disciple groups and others who-ever received the same, buried it below the ground and built a *stūpa* on top of it. Those *stūpas* became popular centres of worshipping and became the medium for the spreading of Buddhist religion. However, evidence of relic caskets, are reported from the excavations at Boria (Junagadh) and Devnimori (north Gujarat). The reliquary from Boria *stūpa* is not inscribed and hence assigning its affiliation to any group/community based on written record became a difficult task. However, the inscribed relic casket (one among the two yielded casket- the other one is roughly made and devoid of any inscription) from Devenimori is finely inscribed all around its body, base, inside and outside of the lid in *Ksatrapa Brāhmī* script and is in Sanskrit language.

Relic Casket, Devnimori, North Gujarat

The inscribed relic casket (Fig.1) which is made of greenish schist stone, is of dimension 7 inch diameter and 5 inch height, found *insitu* position, placed in an earthen pot at a depth of 13 feet from the top of the *stūpa* at the core part, from the *Mahāstūpa* of the Buddhist establishment at Devnimori, Sabarkantha District, North Gujarat, dated between 3rd-5th century AD. As per the inscription on the body, the casket contained the bodily relics of *Daśabala* - an epithet of Lord Buddha. The inscription begins on one side of the casket and runs in three circular lines and then the remaining text is inscribed in the basal portion. The inscription on the body and basal portion narrates the construction of *Mahāstūpa* near *Mahāvihāra* during the reign of King Rudrasena in the 127th year of Kathika kings on the 5th day of the month of *Bhādrapada* by two Buddhist monks namely Agnivarman and Sudarsana at Pasantikapalli (Devnimori) near Karmantika (Shamalaji). The inscription continues and reads that the casket is made of auspicious stone and is the abode of relics of *Daśabala*, the protector of Buddhist monks, is placed in the pavement by Varaha, son of Sena. This casket was prepared for the prosperity of *Dharma* and *Saṅgha* by the famous *Bhikṣu* Mahāsena.

Fig1: Relic casket from Devnimori (*courtesy: Department of Archaeology and Ancient History, M. S. University of Baroda.*)

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The inscription on the lid, is the text of the famous Buddhist scripture, *Pratityasamutpāda*, (chain of causation/dependent origination) - *kāryakāraṇa paramparā* which is the base of Buddhist philosophy), which Buddha preached during his stay at Jetavana park of Anathapiṇḍika at Śrāvastī. The inscription reads as follows: *Avidyā* causes *Saṁskāra* and *Saṁskāra* causes *Vijñāna*, *Vijñāna* causes *Nāmarūpa*; *Nāmarūpa* causes *Sadayatana*, *Sadayatana* causes *Sparśa*; *Sparśa* causes *Vedanā*, *Vedanā* causes *Tṛṣṇa*, *Tṛṣṇa* causes *Upādāna*, *Upādāna* causes *Bhāva*, *Bhāva* causes *Jāti*, *Jāti* causes *Jarā māraṇa śoka i.e. Dukkha* (Chawdhary 2010; p.117). An English version of the same reads as; ignorance causes disposition which further causes consciousness, contact, feeling, thirst which ultimately lead to grasping rebirth and ailments of death and misery. Explanation of this text is given in detail in the '*Samyuttanikaya*' a section of *Suttapiṭaka* of *Tripiṭaka* (Chaudhary 2010; p.117).

The Terracotta Votive Plaque, Siyot, Kutch

The Siyot caves in Kutch is believed to be one among the eighty monastic sites that 7th century AD Chinese travelers reported at the mouth of Indus river. It is also called as Lakhpat caves, over-looking the Rann of Kutch and located near Gadhuli, Lakhpat Taluka, Kutch district. The five caves of Siyot are devoid of ornamentation. The Buddhist occupation at Siyot is tentatively dated to c.3rd-4th cent. A D. The Excavation conducted by the department of Archaeology, Government of Gujarat, of the main cave with a sanctum and an ambulatory passage brought to light fifty complete and more than thousand fragments of clay votive plaques (IAR1988-89). The important finds during the excavation was the discovery of clay sealings engraved with Buddha's images in different *mudrās*, some with inscription in late *Brāhmī* and *Devanāgarī* characters. They show variation in size, shape and depiction; some represent Buddha's image while others are devoid of images, almost round having few lines of writing depicted on it. This is perhaps representing the making and use of these clay plaques at different times by different groups of monks. The votive seal under study, depicts the image of Lord Buddha seated on a lotus in *bhūmisparśa mudrā* and bearing an inscription beneath the thrown which reads "*ye dharma hetu prabhava.....*", the characters towards the end of the line, are not clear. The Buddha's image is shown sitting under a shrine, surmounted by a spire and *pīpala* tree branches and leaves of the trees around the spire. Several votive *stūpas* of varying sizes are flanking on both sides of the image. The miniature votive *stūpas* are also depicted below the lotus also. The *stūpas* depicted on either side of the seated icon, are the biggest among the other *stūpas*. The Buddha's images on these clay sealings, show similarity with those from Mirpurkhas. Some of the Nalanda seals in Baroda Museum collection depicting Buddha in *bhūmisparśa mudrā*, show similarity with those from

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Siyot in representation and depiction of the image. Some of the votive seals are not prepared out of well levitated clay, not properly baked and appear very fragile.

Manuscripts

The Oriental Institute, was conceived in 1893 by the visionary Maharaja Sir Sayajirao Gaekwad III, on the lines of Mysore's Oriental Institute and it became an official Institute in 1927. Later on, it became a constituent Institution of the Maharaja Sayajirao University of Baroda, Vadodara in 1949, with the establishment of the University in the year. At present the Institute is housing more than 30,000 Manuscripts. Among them, 118 are Buddhist Manuscripts. Gujarat is not a known place for Buddhist manuscripts for many reasons such as - i) not many Buddhist Sanskrit texts are extant in India, ii) with the extinction of Buddhism from India, Jainism took the threshold and became prominent in certain parts of India, including Gujarat, leading the development of regional manuscript tradition to copy Jain works. However, still the little number of the available Buddhist manuscripts could not be ignored. Most of the Buddhist manuscripts of the Oriental Institute-collection, are purchased from various sources. Among which the noteworthy were the original Buddhist manuscripts sold to the Institute by Dharmaharsha Bajracharya of Kathmandu from 1928 to 1929. Some are the photo-copies of the manuscripts, were purchased from Cambridge University Library, from the libraries of France and other countries. The initial collection of the institute, acquired during the life-time of Maharaja, was intensified by the efforts of Dr. Binoytosh Bhattacharyya, the first Director of the Institute.

Among the 118 (94 original and 24 photo copies) well preserved Buddhist manuscripts (both palm-leaf and paper), paper MSs are higher in number. Nearly 80 MSs are of *tantra* and others are belonging to *Mahāyāna* sect, *nyāya* (logic). The group comprised of 15 MSs entitled as *Vasudhārā* has various texts from *Stotra*, *Mahāvidyā*, *Dhāriṇī*, *Kalpa*. 4 *Vasudhārā* MSs originally belonged to Yatiśrī Hemachandra, a Jain monk who donated 11 Buddhist MSs along with 5907 other MSs to Oriental Institute. Most of MSs are in *Devanāgarī* script, followed by 11 of them in *Nevārī*, 3 in *Burmese*, *3 in Bengali* and 1 in *Sinhalese* (No. 7579, Index to Tripitaka). There are 3 Palm-leaf MSs; among them no. 7578 (18 folios) of *Kammāvācā* in *Burmese* script are 'lacquer' coated and letters are written with golden-ink on red background. No. 13208, *Āryagaṇḍavyūhamahāyāna sūtra*'s first folio is beautifully illustrated along with the equally beautiful illustrated front and back covers.

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Buddhist Sanskrit Manuscripts of Tantra

It is difficult to quote a definite time-period for the emergence of '*tantra*' in Indian scenario, but it was definitely present there since the dawn of Vedic-culture. Since it always influenced the contemporary thinking trends of the different societies, perhaps Buddhism also embraced the same. It is presumed that *Tantra* and *Mantras* have been practiced by the Buddhists since the time of Buddha (Bhattacharya 1980; p.49). The famous logician Śāntarakṣita and his disciple Kamalasila (belonging to 8th century of CE) are of opinion that Buddha himself instructed people in *Mudrās*, *Mantras*, *Maṇḍalas* etc so that they can obtain prosperity in this world (Bhattacharya 1980). *Vajrayāna*, a later stream of Buddhism, promoted *tantra* in Buddhism and attained great popularity. A brief narration of the Buddhist Sanskrit *tantra* Manuscripts of the Oriental Institute follows-

Kammāvācā (2 Mss) deals with regular monastic ritual and explanation for its performance. *Kālacakratantra* (4 Mss), in which *Kālacakra* is a deity and an embodiment of *Śūnyatā* and *Karuṇā* and is embraced by the Goddess Prajñā who represents the philosophical conception of *advaya* or non-duality as explained in the *Vimālaprabhātikā* of *Kālacakra*. Four elements air, fire, water, and earth are identified in the *Kālacakratantra* with four different colours; blue or black, red, white and yellow respectively. *Guhyasamāja/Tathāgataguhyaka* (4 Mss) is considered as the first systematic tantric work of the Buddhists, probably written in the third or the fourth century AD which refers the word *vajrayāna* and mentions about the five *dhyānībuddhas* and their *śaktis* for the purpose of union. *Prajñopāyavinīscayasiddhi* (1 MS), a highly technical work of *vajrayāna*, is composed by Anangavajra, one of the 84 *Siddhācāryas* who flourished about the end of the 7th century AD. A work containing five chapters, describes about *Prajña-upāya*, a creative discipline of universe, *citta* and perfect knowledge, initiation of disciple in *Prajñāpāramitā* and certain tantric practices called *Tattvācārya*. *Sādhanamālā* (4 Mss), consists of 312 *sādhanās* (tantric rituals), believed to be composed by distinguished writers of the 3rd-12th century AD. *Vasudhārā* (14 Mss) is the goddess of plenty and is worshipped for various boons in Hinduism and Jainism also. The MSs written in other than *Devanāgarī* scripts (Burmese, Sinhalese, Nevārī etc.) which are yet to be researched whether they are Sanskrit texts or Pali/Burmese/Nepali texts.

Care and Conservation: Preventive & Curative

Every one of us is aware that Prevention is better than Cure. To protect the original *artifacts*, along with conservation techniques and traditional knowhow, blending of various levels of preventive measures has to be undertaken as per the nature and condition of the

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object so as to enhance their life. The manuscript-care management is an integrated system which has various inter-connected links which are complementary to each other, such as techniques and treatments, infrastructure and storage, proper personnel in-charge for caring etc. The various combinations with effective blending, contribute to the efficient collection management (which is flexible, accessible and practical) of the preservation-conservation practice from simple cleaning to digitalization and database development later on. Thus, conservation has to be understood in holistic manner where traditional and modern scientific measures could be used in combinations or separately as per the condition of the written record/manuscript, material by which it is made of.

Among the written records we studied, the schist stone made relic casket appears fairly stable without any indication of deterioration, stain or fissure. The stone being soft and smooth, the engraving might have been done with iron chisels of different dimensions as it indicates differential thickness of the characters on the body part as compared to those inside and outside of the lid, which are thin. The relic stone casket did not demand any conservation measure except cleaning with distilled water and drying.

The Clay (hydrated aluminium silicate) is of variable composition which has the fundamental characteristic of being plastic when moist, which can be modeled and molded. It hardens on drying, but can be softened again by action of water. By the action of heat, the nature of the clay is changed to rigid, stone-like, nearly imperishable without change of form and these qualities have been exploited by man in making bricks, terracotta objects, pottery and porcelain. The clay objects tend to absorb salts when buried and the salts tend to crystallize in the post- excavation situations and cause disintegration of the object. Majority of clay sealings from Siyot were fragile in condition and appeared unbaked or sundried. They remained without much damage possibly due to the dry and arid nature of their provenance area, Kutch. The usual practice of de-salination was not possible with them, because the water will simply convert them into mud. The only possibility to deal with these clay objects in terms of conservation was providing strength by consolidation for their sustainability.

The clay votive seals are so much fragile and need consolidation, repair and restoration depending on each individual object's condition. One of the clay sealing came from the state government collection for display "*In Search of the Seer*" – An Exhibition of Buddhist Heritage of Gujarat, during January 2010, was heavily fragile, broken into many fragments with lot of almost powdered small pieces. To make the seal suitable for display, conservation measures were undertaken. The fragments were joined one by one with acrylic resin B-72 (5%) and the

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powder was placed at the breakages and was restored as close to the original plaque. The filling of the powdered fragments was done with the application of 1% B-72 and the same act as the consolidating material. After reconstruction to the nearest complete shape, the wax mixed with terracotta colour was applied to the shape the border and in some missing parts. Then again 1%B-72 was applied as consolidator throughout the object from the front to back surface so as to make the sealing sturdier.

Amongst the many factors of deterioration, climate affects all materials intensively. Like any other object, the manuscripts also get affected with climatic changes. As far as palm-leaf and paper manuscripts are concerned, the most significant deterioration agent is biological growth. Fungus attacks almost all types of manuscripts except Birch- bark. There are chances for the manuscripts to contract and expand with the changes in relative humidity in the atmosphere. According to the climatic fluctuations, they either contract or expand. If any preservative support has been provided, then also, depending on the kind of the support material, different kinds of damage can develop. Many a times improper storage and handling, lead to damage and deterioration of the manuscripts.

The use of plants as repellent, is an old practice and this has been done by using compounds having bad odour or irritant effects. Sweet flag, Acorus Calamus or *Ghoḍā vaca* is an uncommon but wide spread semi-aquatic plant, having a branched and aromatic root or rhizome. Dried powder of the root has been used for getting rid of the household pests. The aromatic leaves were placed on the floors of medieval churches and houses as effective air-fresheners and insecticides. The Chinese also traditionally used it as an insecticide. At the Oriental Institute, Baroda, the *ghoḍā vaca* has been in use since last thirty five years and proved to be most effective in all these years.

The age old traditional methods of using herbs and the use of neem leaves to protect the stored grains came to be regarded as backward practice during the British and French colonial times. Abandonment of ecologically sound practices in favour of modern practices led to the import and use of chemical products from the west. The knowledge and wisdom generated through generations of experiments, trials and errors slowly became obsolete.

The Palm-leaf manuscripts at the Oriental Institute of our university, are in a better preserved situation by the application of traditional knowhow; i.e.; by the use of *ghoḍā vach* and application of lemon-grass oil or Citronella-oil since last fifty years. The palm-leaf

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manuscripts in the Oriental Institute collection, are wrapped in red cloth bundle by bundle after the application of preventive Citronella oil, and preserved in the tightly closed steel-cup-boards (*ghoḍā vaca* powder is kept in *poṭlīs* (bundles) – five to six *poṭlīs* on each rack) with proper labeling on the exterior part of the manuscript-pack as well as on the cupboard. Accession-register is maintained for with details of palm-leaf-manuscript and their condition is observed at regular intervals.

Since the outbreak of the technology, the preservation and conservation process have become full-proof and easy. The scanned or digitized copies of the manuscripts, spare the MS from direct handling of human beings while studying, thus save them from the deterioration. The original form of the copy will be safe in soft-copy, even if the physical copy (original copy) is destroyed. The Oriental Institute has launched a drive to protect its Manuscript-reserve by digitizing all its MSs, specifically rare and illustrated ones. The digitized copies are kept preserved in DVDs. Scanning and Xeroxing of the Manuscripts is totally prohibited from last many years.

Housing/Storage

The clay votive seals have to be repaired and restored followed by consolidation. Measures such as their proper storage by providing sturdy container and avoiding frequent handling etc will be appropriate for their sustainability. For the manuscripts, the preservation method can be the traditional use of *neem* tree leaves, red-cloth or traditional chalk drawings in the storage. In the area of preservation-methods, the most effective measure could be the integrated pest management. Storage boxes are generally made of hard wood and the palm-leaf manuscripts are enclosed between two thick wooden-strips as support from both sides and then wrapped with yellow or red cloth. The Citronella oil should be applied on the leaves from time to time to save them from being dry and brittle. Combination of Acorus calamus, cumin, cloves, pepper, cumin, cloves, pepper cinnamon and camphor, are generally used as insect repellent which has to be changed at regular intervals.

Digital Database

Digital Data base development is an urgent need for the Buddhist written records/ documents so as to preserve the data related to Buddhism of this region. A comprehensive data base can be developed in digital form for all types of written records which can act as the research data base with resource description and condition reports (where by total

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information of the object- its description, provenance, date, association, significance, physical condition, the conservation measures under taken etc. are easily accessible). This kind of digital database can take Buddhist studies in this region in to heights and to varied dimensions.

Conclusion

The Buddhist votive plaques/clay votive plaques studied as well as those of similar nature recovered from Siyot, being highly fragile, need utmost care. The stone relic casket and copper plates are quite stable and proper housekeeping will be sufficient for them. Palm leaf and other paper manuscripts are well preserved with the traditional knowhow and practice. Strategies for providing housing/enclosing with red-cloth, other preventive measures, conservation analogous to intensive first aid, microfilming, digitizing or perhaps a combination of all the aforesaid ones should be implemented by all custodians of such materials. Above all, preservation and digitization of each type of written record need different technical skills and knowledge with an urgent need. Co-operation is needed between the institutions to share the knowhow and expertise to safeguard the cultural wealth, to decide and workup on the priorities at local, national and inter-national levels.

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DHARMASAṄGRAHA–AN ANCIENT BUDDHIST TEXT : A BIRD'S EYE VIEW†

Usha Brahmachari*

The book "*An Introduction To Tantric Buddhism*" is published by University of Calcutta in 1950. The author of the book, S. B. Dasgupta thanked in his Preface, the Oriental Institute, Baroda for publishing a number of important Buddhist Tantric Texts and made them available to the scholars and the general readers. This Institute has rich collection of more than 30000 manuscripts (mss). From this collection, I have selected one Buddhist ms. titled *Dharmasaṅgraha*" by Nāgārjunapāda, (Acc. No. 13254). *The New Catalogus Catalogorum*, (Vol. 9) has given the reference about this ms. that this is the Buddha summary of Philosophical terms by Nāgārjuna published by Orient Publications Delhi in 1885.

This book is a Dictionary of Buddhist technical terms annotated by Kenjiu Kasawara and Edited by F. Max Muller and H. Wezel.

About the Manuscript of Oriental Institute-Vadodara

Title of Ms. : *Dharmasaṅgraha*

Author : Nāgārjunapāda

Acc. No. : 13254

Folios : 10, Each folio has 10 lines with approx. 40 letters in each line.

Granthas : 200

Language : *Sanskrit*

Script : *Devanāgarī*

Size : 29 cms. x 15 cms.

Journal of the Oriental Institute, Vol. 61, Nos. 1-4, September-December 2011 and March-June 2012 Issue, pp. 75-87.

† The paper presented at the International Seminar on "*Buddhism & Buddhist Heritage of Gujarat & India*" at The M. S. University of Baroda, dated 15th -17th Jan., 2010.

* The Oriental Institute, The M. S. University of Baroda, Vadodara.

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The Ms. starts with (Folio 1 a) *Nāgārjunapādakṛta Dharmasaṅgrahanāma pustakam*

Unfortunately in the colophon (Folio No. 10 a) of the Ms. there is no mention about the name of the scribe, date of composition, place or any other specific remark. However, we can safely say that this work is of Nāgārjunapāda by simply reading the title of the Ms. नागार्जुनपादकृत धर्मसंग्रहनाम पुस्तकम् ।

About the Autor :

New Catalogus Catalogorum[1], quotes the author of this work being Nāgārjunapāda. It further says that he was a Buddha philosopher and founder of *Mādhyamika* School. Very few works of his are avaialble in Sanskrit but several works are preserved in Tibetan and Chinese translations.

Max Walleser (who analysed the conflicting traditional accounts) doubled the very existence of this Buddhist master. He seemed to have confused author's identity with the later *Tāntrika* writer in Tibetan tradition.[2] Howeveer, the following accounts will remove any such doubts about the Author's existence.

Winternitz suggests that the Buddha philosopher, the *Tāntrika* writer, the medical writer and the alchemist were four different persons. Also, in 4th cent. A.D. Kumārarājīva introduced Nāgārjuna to China and translated several of his works into Chinese language. Further, Kumārarājīva has written a legendary biography of Nāgārjuna. Nāgārjuna was born in a Brahmin family in South India. With his knowledge in magic, he led a life of lust and passion until he joined the Buddhist order. Huan Tsang mentions him as a contemporary of Aśvaghoṣa and according to the *Rājataraṅgiṇī*, he was a contemporary of Kaniṣka. Tradition makes him a friend of Śātavāhana King who built a monastery for him at Śrīparvata. This king is identified with Gautamīpura Śatakarṇī or King Hāla of *Gāthāsaptaśatī* fame. Recent excavation at Nāgārjunakoṇḍā supports Nāgārjuna's association with South India. He is said to have obtained the *Prajñāpāramitāsūtra* from a Nāgā chief.

Nāgārjuna from which era ?

He probably flourished between the second and third century A.D. and was the teacher of *Āyurveda*. His disciple Kāṇadeva was from Lañka. Chandraprabha was founder of Amarāvatī

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1. University of Madras, Vol. No. 10, 1978, pp. 11-15.
2. Refer to Life of Nāgārjuna from Tibetan and Chinese Sources, *Asia Major*, 1923.

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stūpa in 7th century. His disciple Jñānaprabha was Nāgārjuna's *śiṣya*. So we can say that he may be living in Bihāra, Vidarbha.

According to Lāmā Tāranātha, he was in the time of Nemirāja and Candragupta First (300 A.D. and 319 A.D.).

His biography was written in Chinese by Kumārajīva in 401 A.D. His disciple Kāṇadeva was from 3rd century era. Hence, we can say that Nāgārjuna belonged to 2nd and 3rd century A.D.

Works of Nāgārjuna :

1. *Mūlamādhyamikakārikā*
   Bibliotheca Buddhica IV Petrograd 1903-12.
2. *Mādhyamikāvatāra* - Tibetan translation
3. *Mūlamādhyamakārikā - Akūtobhayaṭīkā*
   Original in Tibet and Chinese, translated in German
4. *Dharmasaṅgraha*
5. *Suhṛllekha*

There are several works ascribed to Nāgārjuna. One of them is "*Dharmasaṅgraha*". The NCC has given reference about the translation of this work. The book is "*Buddhist Technical Terms*" an ancient Buddhist text ascribed to Nāgārjuna, annotated by Kenjiu Kasawara, edited by F. Max Muller and H. Wenzel, published by Orient Publications, New Delhi, 1885.

In this book, the Mss. of *Dharmasaṅgraha* referred are-1. India office Library Ms., 2. Cambridge Ms., 3. Cambridge Fragment and the Chinese version of the Ms. It is likely that the Cambridge Ms. and Cambridge Fragment and Chinese version are somewhat similar to this *Dharmasaṅgraha* Ms. of Oriental Institute of Vadodara, because section 3rd to 13th are not found in any of these Mss.

Buddhist Technical Terms (140 nos.) :

Buddhist Technical Terms of "*Dharmasaṅgraha*"-An ancient Buddhist text ascribed to Nāgārjuna are discussed in the book edited by F. Max Muller and H. Wenzel. There are 140 Buddhist Technical Terms discused in this book. Most of them are very similar to the Ms. of Oriental Institute, Vadodara. It seems that this Ms. is the original old concept of Buddhism and it should be the original Ms. of Nāgārjunapāda.

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There are three jewels of Buddhism, i.e. *Buddha, Dharma* and *Saṅgha.*

There are three *yānāni*, i.e. *Śrāvakayānam, Buddhayānam* and *Mahāyānam.*

The sections from the 3rd to 13th are not found in this Ms.

Section XVII about *ṣaṭpāramitā* is also omitted in this Ms.

Section LVIII about *ṣaṭdhātavaḥ*, too is omitted from this Ms.

As per Oriental Institute Ms. :

नागार्जुनपादकृतधर्मसंग्रहनाम पुस्तकम् ।
ओं नमो रत्नत्रयाय ।।
रत्नत्रयं नमस्कृत्य सर्वसत्त्वहितोदयं ।।
कथ्यते मोहनाशाय धर्मस्य च समुच्चयं ।।१।।

As per the book :

।। नमो रत्नत्रयाय ।।
रत्नत्रयं नमस्कृत्य सर्वसत्त्वहितोदयं ।।
कथ्यते मोहनाशाय धर्मस्य च समुच्चयः ।।

As per end of the Ms. some additions :

पञ्चभिर्निक्यः सार्द्धनसम्वसतिका।
कामछन्देन व्यापादेन स्त्यानमिच्छेद् उद्धतः कौक्रत्यनविचिकित्सया।।
इति श्री.....

Details of ANNOTATIONS :

'Having worshipped the jewel-triad, which causes the good of all beings, (this) collection of the essence of the law is told in order to destroy delusion'

I. त्रीणि रत्नानि The three treasures

II. त्रीणि यानानि The three vehicles

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Sometimes 'Two vehicles' are mentioned, viz. महायान 'Great Vehicle', to which the बुद्धयान belongs and हीनयान 'Small or inferior vehicle,' to which the श्रावक and प्रत्येक बुद्धयान belong.

III to XIII terms are omitted in the manuscript of the Oriental Institute-Vadodara

XIV. सातविधानुत्तरपूजा The sevenfold highest worship

XV. त्रीणि कुशलमूलानि The three roots of virtues

XVI. चत्वारो ब्रह्मविहाराः The four perfect states

1. Friendliness; 2. Kindness 3. Lively interest 4. Indifference

XVII. षट् पारमिताः The six transcendental virtues (Ms. omits this)

1. Charity; 2. Morality; 3. Patience; 4. Energy; 5. Meditation; 6. Wisdom.

XVIII. दश पारमिताः The ten transcendental virtues

1. Charity; 2. Morality; 3. Patience; 4. Energy; 5. Meditation; 6. Wisdom; 7. Cleverness; 8. Prayer; 9. Force; 10. Knowledge.

XIX. चत्वारि संग्रहवस्तूनि The four elements of popularity

1. Liberality; 2. Affability 3. Beneficent Rule; 4. Impartiality.

XX. पंचाभिज्ञाः The five supernatural faculties

1. Divine sight; 2. Divine hearing; 3. Knowledge of others' thoughts; 4. Memory of former abodes; 5. Magical Science; (6. Knowledge how to destroy human passion.)

XXI. चत्वार्यार्यसत्यानि The four noble truths

1. Suffering; 2. Cause of suffering; 3. Cessation of suffering; 4. Path (to the cessation).

XXII. पंचस्कंधाः The five attributes of being

1. Material form; 2. Sensations; 3. Perceptions; 4. Confirmations; 5. Consciousness.

XXIII. लोकोत्तरपंचस्कंधाः Five *Skandha*

1. *Śīla*; 2. *Samādhi*; 3. *Prajñā*; 4. *Vimukti*; 5. *Jñāna.*

XXIV. द्वादशायतनानि The twelve organs-objects of sense

1. The eye; 2. The ear; 3. The nose; 4. The tongue; 5. The body; 6. The mind; 7. Form; 8. Sound; 9. Odour; 10. Taste; 11. Touch; 12. Ideas.

XXV. अष्टादश धातवः The eighteen principles

1. The first twelve are same as in Sect. XXIV, then follow 13. Vision; 14. Hearing; 15. Smell; 16. Taste; 17. Feeling; 18. Thought.

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XXVI. एकादश रूपस्कंधाः The eleven physical elements

1. *Cakṣu*; 2. *Śrotra*; 3. *Dharma*; 4. *Jīhvā*; 5. *Kāyā*; 6. *Rūpa*; 7. *Śabda*; 8. *Gandha*; 9. *Rasa*; 10. *Sparśa*; 11. *Avijñapti*.

XXVII. वेदना त्रिविधा The three sensations

1. Pleasant sensations; 2. Painful sensations; 3. Indifferent sensations.

XXXIII. षड् विषयाः The six objects of sense

1. *Rūpam*, form; 2. *Śabda*, sound; 3. *Gandha*, odour; 4. *Rasa*, taste; 5. *Phassa*, contact (touch); 6. *Dhamma*, ideas.

XXXV. अष्टाविंशतिविधः शब्दः The twenty eightfold sound

We must read *aṣṭāviṁśatividhaḥ*, there being fourteen sounds, which, as they are either pleasant or unpleasant, become twenty-eight.

XXXVI. रसः षड्विधः The six fold taste

1. Sweet; 2. Sour; 3. Salt; 4. Acrid; 5. Bitter; 6. Astringent.

XXXVII. चत्वारो गंधाः The four smells

1. Good smell; 2. Bad smell; 3. Constant smell; 4. Changeable smell.

XXXVIII. एकादश स्प्रष्टव्यानि The eleven elements of touch

1. Earth; 2. Water; 3. Fire; 4. Air; 5. Smoothness; 6. Hardness; 7. Lightness; 8. Heaviness; 9. Coldness; 10. Hunger; 11. Thirst.

XXXIX. पंच महाभूतानि The five great elements

1. Earth; 2. Water; 3. Fire; 4. Air; 5. Ether.

XL. पंच भौतिकानि The qualities of five elements

1. Form; 2. Sound; 3. Odour; 4. Taste; Touch.

XLI. विंशतिः शून्यताः The twenty kinds of voidness

Commonly only eighteen kinds are known.

XLII. द्वादशांगप्रतीत्यसमुत्पादः The twelvefold chain of causation.

XLIII. सप्तत्रिंशद् बोधिपक्षिका धर्माः The thirty-seven constituents of true knowledge.

XLIV. चत्वारि समुत्युपस्थानानि The four earnest meditations.

1. Meditation on (the impurity of) body; 2. Meditation on (the evils of) the sensations; 3. Meditation on (the evanescence of) thought; 4. Meditation on (the conditions of) existence.

XLV. चत्वारि सम्यक् प्रहानानि The four right exertions.

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1. Exertion to retain meritorious conditions already existing; 2. Exertion to produce such not yet in existence; 3. Exertion to put away sinful states already existing; 4. Exertion to prevent such arising.

XLVI. चत्वार ऋद्धिपादाः The four constituents of magic power

1. The will to acquire magical power; 2. The thought required thereto; 3. The exertion or effort required thereto; 4. The investigation required thereto.

XLVII. पंचेंद्रियाणि The five moral qualities

1. Faith; 2. Contemplation; 3. Energy; 4. Recollection; 5. Wisdom.

XLVIII. पंच बलानि The five forces

Same as in the last section.

XLIX. सप्त बोध्यंगानि The seven requisites for attaining the supreme knowledge

1. Recollection; 2. Investigation; 3. Energy; 4. Joyfulness; 5. Calm; 6. Contemplation; 7. Equanimity.

L. आर्याष्टांगिकमार्गः The noble eightfold path

1. Right views (faith); 2. Right thoughts (resolve); 3. Right speech; 4. Right action; 5. Right work; 6. Right exertion (effort); 7. Right recollection (thought); 8. Right meditation (self-concentration).

LI. चतस्रः प्रतिसंविदः The four analytical sciences

1. *Dharma*; 2. *Artha*; 3. *Nirukti*; 4. *Pratibhā*.

LII. चतस्रो धारण्यः The four kinds of *Dhāranīs*

1. *Ātmā*; 2. *Gandha*; 3. *Dharma*; 4. *Mantra*.

LIII. चत्वारि प्रतिशरणानि The four kinds of *Pratiśaraṇa*

1. *Artha*; 2. *Jñāna*; 3. *Nitārtha*; 4. *Dharma*.

LIV. षड् स्मृतयः The six subjects to be recollected i.e. six *smṛtis*.

1. The Buddha; 2. The law; 3. The Church; 4. Charity; 5. Morality; 6. The Gods.

LV. चत्वारि धर्मपदानि The four kinds of *Dharmapada*.

1. *Anitya*; 2. *Duḥkha*; 3. *Nirātman*; 4. *Śānta*.

LVI. दशाकुशलानि The ten sins.

1. Killing; 2. Stealing; 3. Impurity; 4. Lying; 5. Slander; 6. Harsh language; 7. Frivolous talk; 8. Covetousness; 9. Malice; 10. False Doctrine.

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LVII. गतयः षट् The six states of existence.

1. Hell; 2. The brute creation; 3. *Preta*; 4. *Asura*; 5. Man; 6. God.

LVIII. षड् धातवः The six elements. (Ms. omits this)

1. Earth; 2. Water; 3. Fire; 4. Air; 5. Space (Ether); 6. Intelligence.

LIX. अष्टौ विमोक्षाः The eight kinds of salvation.

1. *Rūpa*; 2. *Ādhyātma*; 3. *Śubha*; 4. *Ākāśa*; 5. *Vijñāna*; 6. *Akiñcana*; 7. *Saṁjñā*; 8. *Nirodha*.

LX. पंचानंतर्यामि The five unpardonable sins.

1. Matricide; 2. Patricide; 3. Killing an Arhant; 4. Shedding the blood of a Buddha; 5. Causing divisions among the priesthood.

LXI. अष्टौ लोकधर्माः The eight worldly conditions.

1. Gain; 2. Loss; 3. Happiness; 4. Suffering; 5. Fame; 6. Dishonour; 7. Blame; 8. Praise.

LXII. नवांगप्रवचनानि The nine divisions of the scriptures.

1. The *Hīnayāna* recognizes nine, the *Mahāyāna* twelve *Aṅgās*. (Max Muller, *Dhammapada*, p. xxxiii).

LXIII. द्वादश धूतगुणाः The twelve ascetic practices.

LXIV. दश भूमयः The ten stages of perfection.

LXV. त्रयोदश भूमयः The thirteen stages of perfection.

LXVI. पंच चक्षूंषि The five sorts of vision.

1. The human eye; 2. The eye of the law; 3. The eye of wisdom; 4. The divine eye; 5. The eye of a Buddha.

LXVII. षट् क्लेशाः The six evil passion.

1. Greed; 2. Hatred; 3. Pride; 4. Ignorance; 5. Heresy; 6. Doubt.

LXVIII. पंच दृष्टयः The five (heretical) views.

LXIX. चतुर्विंशतिरूपक्लेशाः The twenty-four minor evil passion.

1. Anger; 2. Enmity; 3. Hypocricy; 4. Contentiousness; 5. Envy; 6. Avarice; Deceit; 8. Duplicity; 9. Prode; 10. Malice; 11. Shamelessness; 12. Recklessness; 13. Sloth; 14. Arrogance; 15. Infidelity; 16. Indolence; 17. Carelessness; 18. Forgetfulness; 19. Inattention; 20. Unconsciousness; 21. Wickedness; 22. Torpor; 23. Reflection; 24. Investigation.

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LXX. पंचाहाराः The five nutriments.

LXXI. पंच भयानि The five kinds of fear.

LXXII. चत्वारि ध्यानानि The four stages of meditation.

LXXIII. त्रयो विमोक्षाः The three kinds of (or aspects) salvation.

1. Void; 2. Unconditioned; 3. Passionless.

LXXIV. बोधिसत्त्वानां दश वशिताः The ten powers of a Bodhisattva.

LXXV. बोधिसत्त्वानां दश बलानि The ten forces of a Bodhisattva.

LXXVI. तथागतस्य दश बलानि The ten forces of Tathāgata.

LXXVII. चत्वारि वैशारद्यानि The four subjects of confidence (of a Buddha).

1. Obtained the highest knowledge; 2. Freed himself from human passion; 3. Rightly described the obstacles to a religious life; 4. Rightly taught the way to obtain salvation.

LXXVIII. पंच मात्सर्याणि The five kinds of envy.

1. *Dharma*; 2. *Lābha*; 3. *Ānanda*; 4. *Kulam*; 5. *Varṇa*.

LXXIX. अष्टादशावेणिका बुद्धधर्माः The eighteen independent conditions.

LXXX. चत्वारो माराः The four *Māras*.

1. *Skandha*; 2. *Kleśa*; 3. *Devaputram*; 4. *Mṛtyu*.

LXXXI. चत्वारि श्रद्धांगानि The four articles of faith.

1. *Ārya*; 2. *Satya*; 3. *Triratna*; 4. *Karma*.

LXXXIII. द्वात्रिंश-लक्षणानि The thirty-two signs of perfection.

LXXXIV. अशीत्यनुव्यंजनानि The eighty minor marks.

LXXXV. चक्रवर्तिनां सप्त रत्नानि The seven treasures of emperors.

1. The wheel; 2. The horse; 3. The elephant; 4. The gem; 5. The wife; 6. The householder; 7. The Governor (or General).

LXXXVI. त्रयोऽध्वानः The three times.

1. Past; 2. Future; 3. Present.

LXXXVII. चत्वारः कल्पाः The four cycles.

LXXXVIII. चत्वारि युगानि The four periods.

1. *Kaliyugam*; 2. *Dvāpara*; 3. *Tretā*; 4. *Kṛtayugam*.

LXXXIX. लोकद्वयं The two worlds.

That is, the world of animals and of inanimate things.

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XC. चत्वारो योनयः The four classes of birth.

1. Oviparous; 2. Moisture-sprung; 3. Viviparous; 4. Apparitional.

XCI. पंच कषायाः The five depravities.

XCII. त्रयः सत्त्वाध्याः Three *Satvas.*

XCIII. दश ज्ञानानि The ten kinds of knowledge.

XCIV. पंच ज्ञानानि The five kinds of knowledge.

XCV. द्वे सत्ये The two kinds of truth.

CV. दानं त्रिविधं The threefold charity.

Religious (spiritual); Gifts; (Material); Friendliness.

CVI. शीलं त्रिविधं The threefold morality.

1. *Śīla* of good behaviour. 2. *Śīla* of collecting or holding good character; –deeds, 3. *Śīla* by benevolence towards beings.

CVII. क्षांतिस्त्रिविधा The threefold patience.

1. Forbearance of injuries and enmities; 2. Forbearance of pains and suffering; 3. Forbearance by investigating conditions.

CVIII. वीर्यं त्रिविधं The threefold energy.

1. Energy by putting on armour; 2. Energy in holding good deeds; 3. Energy in conferring benefits.

CIX. ध्यानं त्रिविधं The threefold meditation.

1. Meditation by residing comfortably; 2. Meditation by drawing out (sins?); 3. Meditation by doing what is to be done.

CX. प्रज्ञा त्रिविधा The threefold wisdom.

1. Wisdom obtained by study; 2. Wisdom obtained by thought; 3. Wisdom obtained by Meditation.

CXI. उपायस्त्रिविधः Three *Upāyas.*

CXII. प्रणिधानं त्रिविधं Three *Praṇidhānam.*

CXIII. बलं त्रिविधं Three *bala.*

CXIV. ज्ञानं त्रिविधं Three *jñāna.*

CXV. आवरणे द्वे Two *Āvaraṇa.*

CXVI. नैरात्म्यं द्विविधं Two *Nairātmya.*

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CXVII. संभारो द्विविधः The twofold equipment.

CXVIII. षट् समाध्यावरणानि The six *samādhi āvaraṇa.*

CXXII. अष्टौ शीतनरकाः The eight cold hells.

CXXIII. सप्त पातालानि The seven lower regions.

CXXIV. द्वौ चक्रवाडौ The two mountain-rings.

CXXV. अष्टांगपर्वताः The eight mountains.

CXXVI. सप्त सागराः The seven seas.

CXXVII. षट् कामावचरा देवाः The six classes of gods of the world of desire.

CXXVIII. अष्टादश रूपावचरा देवाः The eighteen classes of gods of the world of form.

CXXIX. चत्वारोऽरूपावचरा देवाः The four classes of gods of the formless world.

CXXXII. त्रिविधं कर्म The threefold (fruit of) work.

CXXXIII. त्रिविधं प्रातिहार्यं The three kinds of magic.

CXXXIV. अष्टावक्षणाः The eight untimely ways of being born.

CXXXV. त्रिविधा विकल्पाः The Three kinds of *Vikalpa.*

CXXXVI. चत्वारः समाधयः The four kinds of contemplation.

CXXXVII. चतुर्दशाव्याकतवस्तूनि The four ways of answering questions.

1. Sometimes one answers directly; 2. Sometimes by qualifying; 3. Sometimes one gives an answer after putting a question; 4. Sometimes one does not give any answer at all but puts it aside.

CXXXVIII. त्रीणि कुशलमूलानि The three roots of virtue.

1. Freedom from convetousness; 2. Freedom from anger; 3. Freedom from ignorance.

CXXXIX. त्रीण्यकुशलमूलानि The three roots of vice.

1. Covetousness; 2. Anger; 3. Ignorance.

CXL. तिस्रः शिक्षाः The three kinds of study.

1. Training in the higher morality; 2. Training in the higher thoughts; 3. Training in the higher learning.

Iti Nāgārjunapādavircitāyāṁ Dharmasaṅgrahaḥ samāptamiti ।

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Following are added from the Ms. of Oriental Institute, Vadodara

The colophon of this Ms. indicates that this is the work of Nāgārjunapāda titled *Dharmasaṅgrahaḥ*. It certainly suggests that this Ms. is a work of Nāgārjunapāda. In the end, Ms. reads that what we saw, we have written, whether it is correct or not should be found out by intelligent persons.

इति श्रीनागार्जुनपादविरचितायां धर्म्मसंग्रहः समाप्तमिति ।

शुभम् ।। ।। भूयात् ।। •।।

यादृष्टं पुस्तकं दृष्ट्वा तादृशं लिखितं मया ।। यदि शुद्धमशुद्धम्वा शोधनीयं बुधैर्जनैः ।। •।।

Affinity with *Vedānta* :

As per S. B. Dasgupta[3] Nāgārjuna frankly confessed that he had no thesis to prove but his only business was to contradict others. The Vijñānavādins also were not very clear and firm; it was left for Ācārya Śaṅkara to draw the logical conclusions from the data supplied by the Buddhists. The exact position of Nāgārjuna is rather difficult to understand. The Vijñānavādins and the Vedāntins have always criticised his *śūnyavāda* as pure nihilism. It may be said to have assimilated the Brahman of the Vedāntins. The general attitude of Buddha and the Buddhist towards the ontological problem does not seem to be any clear cut negation–but a policy of silence and this attitude of silence towards the ontological problem is no freak in the evolution of Indian religious thought. The Upaniṣads and the *Advaita Vedānta* of Śaṅkara also took the same device of silence as to the nature of the realisation of the *Brahman*.

The *Trikāya* in the *Mahāyāna* system, the *Dharma-kāya* or the body of the cosmic unity seems to be just the same as that of the idea of the *Nirguṇa Brahman* of the Upaniṣads. It seems that Buddhist philosophy began to come in contact with the Upaniṣadic literature. The *Advaita-Vedānta* of Śaṅkara with its colourless *Brahman* contradicting all the empirical realities of the evolution of the Upaniṣadic Buddhistic thought.

Professor Radhakrishnan[4] has gone so far as to say that "Buddhism is only a later phase of the general movement of thought of which the Upaniṣads were the earlier."

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3. "*An Introduction To Tantric Buddhism*", University of Calcutta, 1950, pp. 35-40.
4. Radhakrishnan, "*Indian Philosophy*", Vol. 1, p. 470.

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He also quotes the authority of Prof. Max Muller, who says that "Many of the doctrines of the Upaniṣads are no doubt pure Buddhism or rather Buddhism is in many points the consistent carrying out of the principles laid down in the Upaniṣads."

The revival of the Brahminic thought again in its turn had its stand on the systems of Buddhistic thought. There is sufficient evidence in Gauḍapāda's *kārikā* for thinking that he was possibly himself a Buddhist and he considered that the teaching of the Upaniṣads tallied with those of Buddha.[5]

At the beginning of the fourth chapter of his *kārikā* on the *Māṇḍūkyopaniṣad*, Gauḍapāda adores Buddha with much reverence.

In the commentary on the *Brahmasūtra* Gauḍapāda[6] often quarreled with the Buddhists as a result achieved rehabilitation of the Upaniṣadic spirit. Nāgārjuna's philosophy was *Mādhyamikavāda*. He believed in *Śūnyavāda*. It is very similar to Gauḍapāda's *Ajātivāda* of *Vedānta*. According to Buddha, *Ātmā* and *Anātmā* both co-exist. At the same time, *Ātmā* and *Anātmā* both do not co-exist. Later one is absolute reality. The river of *Baudhadarśana* was from *Sarvāstitvavāda* and it merged with Indian ocean of *Śūnyavāda*.

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5. Dasgupta S. N., "*A History of Indian Philosophy*", Vol. 1, p. 42.
6. Gaudapāda's Comm. on *Māṇḍūkyopaniṣad*, Ānandāśrama Granthāvalī series, p. 146.

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COMMENTARIES ON THE *SAUNDARYALAHARĪ OF ŚAṄKARĀCĀRYA*

M.L.Wadekar•

Introductory:

The *Saundaryalaharī of Śaṅkarācārya* is a work of great poetic, devotional and Tantric importance. The work has been commented upon by several scholars of different parts of India. These commentaries, more than 60 (published and unpublished ones) not only indicate the popularity of the text, but also the high value attached to it. Nearly 11 such commentaries of the text have been published, the rest are still lying in the Manuscript form. Here is an attempt to collect some information about the published/unpublished commentaries on the text and their commentators from the available sources like NCC, CC, the introduction to the published commentaries, beginnings and the colophons of commentaries, available Mss. of them etc.

The Printed books, containing commentaries:

1 The Madras Edition with three commentaries:

The *Saundaryalaharī of Śaṅkarācārya*, is published with three commentaries *Saubāgyavardhinī of Kaivalyāśrama, Lakṣmīdharā of Lakṣmīdharācārya, Aruṇāmodinī of Kāmeśvarasūrin*[1]. It is edited with English translation and notes (*Prayogas* and illustrated with notes) by Pandit R. Anantakrishn Sastri and Sri Karra Ramamurthy Guru. On Introductory page no. 13 of the said book, the editors have mentioned thirty-two commentaries of the text.

2 *Saundaryalaharī* with Nine Commentaries :

The Text of the *Saundaryalaharī* with nine commentaries namely-*Lakṣmīdharā, Saubāgyavardhinī, Aruṇāmodinī, Ānandagirīyā, Tātparyadīpinī, Padārthacandrikā,*

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• Oriental Institute, The M. S. University of Baroda, Vadodara 390001

1. Ganesh and Co. (Madras) Private Ltd., Madras-17, in 1957.

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Ḍiṇḍimabhāṣya, Gopālasundarī and *Ānandalaharīṭīkā* is edited and published by A. Kuppuswami.[2] It is a voluminous book with text, nine commentaries, English translation of the text and notes. It also contains Tamil Translation, Hindi and Tamil rendering of verses, *Prayoga* (in Tamil and English), *Yantras* and Illustrations.

3 Dr. Karan Singh mentions that there are thirty six commentaries on the text.[3]

4 Published Commentaries-

1 *Aruṇāmodinī*-

This is a commentary by Kāmeśvarasūrin or Kāmadeva. In the colophon, the commentator gives his genealogy. His grand father was Mallinātha or Malleśvara Paṇḍita and father was Gaṅgādhara from *Koḍamartivaṁśa* and his mother was Akkāmbā. Veṅkateśvara was his maternal uncle. Viśveśvara may be his preceptor. He explains each verse from the poetic standpoint also.[4]

सत्साहित्यप्रवीणस्त्रिभुवनमहितः कुण्डमुक्त्यन्ववाये
वीरो गङ्गाधराख्यः समुदभवदसौ मल्लिनाथात्कवेर्यः।
तस्य श्रीसूनुकामेश्वरकविरचिताचार्यदेवीस्तुतीय-
व्याख्यानेऽस्मिन् द्वितीया समजनि लहरिश्चारुणामोदिनीयम्।।
श्रीविघ्नेश्वरभक्तवत्सलकृपासंवीक्षणाप्रेरणाद्.....
कामेश्वरविदुषा निर्मितातिमनोहरा।
अरुणामोदिनी नाम्नी व्याख्येयमतिशोभना।।

इति श्रीमदखिलविद्यासंप्रदायप्रवर्तक-साहित्यपदसार्वभौम-श्रीमत्क्रोडमर्तिवंशरत्नाकरसुधाकर-ब्रह्मान्तर्वाणिवर्यतनूभवस्य विश्वजनीनविद्यावैशद्यस्य विद्वन्मणेर्मल्लेश्वरपण्डितस्य सूनोर्गङ्गाधरधीरधुरन्धरस्य तनूभवेन समस्तभजन्मनोरथसंधानसमवहित-श्रीविश्वेश्वरकरुणाकटाक्षनिरीक्षणलब्धवैशद्येन अक्कम्बागर्भरत्नाकरराकासुधानिधिना वेङ्कटेश्वरभागिनेयेन कामेश्वरसूरिणा विरचितासु कृतिषु आचार्य-भगवत्पादकृतदेवीस्तुतिव्याख्यायाम् अरुणामोदिनीसमाख्यायां सौन्दर्यवर्णनपरः सौन्दर्यलहर्याख्यो द्वितीयः कल्लोलः। समाप्तोऽयं ग्रन्थः।।

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2. published the Ministry of Education and Social Welfare, Government of India, Madras, 1976.
3. *ibid,* Foreword P.V.
4. cf.comm. after verse 100 and colophon, p.303-304.

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2 *Ānandagirīyā* –

There is one commentary entitled *Ānandagirīyā* of Ānandagiri, which is published. It is ascribed to Ānandagiri, the famous commentator. It is in accordance with the tradition of Śaṅkarācārya.

इति आनन्दवारकृत्स्नश्रीशङ्कराचार्यस्याज्ञया श्रीआनन्दगिरिविरचित: सौन्दर्यलहर्या मन्त्रोद्धार: ।।

3 *Tātparyadīpinī* or *Tātparyadīpikā*-

The commentary called *Tātparyadīpinī* or *Tātparyadīpikā* is written by Vaidya Mādhava or by Mahādeva. As stated in the beginning of the commentary, his father was Rudra and the mother was Bhāgīrathī. He had obtained all *siddhis*, through the practice of *Aṣṭāṅgayoga*. He was as it were the very part of Lord Mahādeva/Śiva. It was copied by Nīlakaṇṭha in *Śaka* 1617 i.e. 1695 A.D. in *Krodhana* year, when the Jupitor was in *Siṁha* constalation, *Māgha* month, *Kṛṣṇa Pakṣa* and *Vāsava-Dhaniṣṭhā nakṣatra*.

The beginning-

प्रणम्य जनकं रुद्रमम्बां भागीरथीं तथा ।
आनन्दलहरीस्तोत्रं व्याकरोमि यथामति।।

The end-

श्रीमत्सौन्दर्यलहरीव्याख्यातात्पर्यदीपिनी।
वैद्यमाधवरचिता बालव्युत्पत्तिसिद्धये।।

इति श्रीमदष्टाङ्गयोगसिद्ध्यवाप्ताखिलसिद्धिमतो महारुद्रस्याङ्गभूतेन महादेवेन विरचिता श्रीसौन्दर्यलहरीतात्पर्यदीपिका समाप्ता।।

शैलाभ्राङ्काब्जमिश्रे गतवती परिघे हायने क्रोधनाख्ये
सूरे सैंहे प्रयाते तपसि च बहुले वासवर्क्षे च शाके।
सौन्दर्यव्याख्यलेख्यदित इह लहरीस्तोत्रतात्पर्यदीपि-
न्यम्बाभर्तुस्तिरावय्यमरगुरुदिने नीलकण्ठद्विजेन।।

4 *Padārthacandrikā* –

This commentary is written by Rāmacandra Miśra and is published by A. Kuppuswami among nine commentaries. The Ms. no. 12861 dated *Śaka* 1760 i.e. 1838 A.D. is available in the Oriental Institute.

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5 *Ḍiṇḍimabhāṣya* –

This commentator of *Ḍiṇḍimabhāṣya* is Śrī Rāmakavi, who is said to be expert in Grammar, *Mīmāṁsā* and *Nyāya*. He performed *Atirātra* sacrifice. He was a prime minister- *Mahābhaṭṭāraka*. His father's name was Aravindalocana. His patron's name may be Ḍiṇḍimamukuṭarāya. He was born in Kanchi and resorted to *Śrī Puruṣottamapura* - modern Puri. At a scholarly meet in Puri, he composed this commentary for the benefit of scholars. The commentary is printed among nine commentaries.

पदवाक्यप्रमाणज्ञ-अतिरात्रयाजि-महाभट्टारक-अरविन्दलोचनाचार्यपुत्र-श्रीरामकविडिण्डममुकुटराय-महापात्रराशौ आनन्दलहरीभाष्यालोचने द्वितीयमुन्मीलनं संपूर्णम्।

काञ्चीदेशसमुद्भवः कविवरः श्रीरामसङ्डिण्डिमः
कृत्वा दिग्विजयं कवित्वलहरीकोलाहलैः प्रक्रमैः।
प्राप्य श्रीपुरुषोत्तमं पुरवरं तद्विप्रगोष्ठीमुखे
तेषां हर्षकृते चकार महतीं टीकां भवानीस्तुतेः।।

6 Gopālasundarī-

This commentary is composed by Narasiṁhasvāmī, who is described as *Mahābhāgavata*. This *bhāṣya*-commentary on Saundayalaharī is applied to Śakti and Viṣṇu-both. The commentary is printed among nine commentaries.

इति श्रीमहाभागवतश्रीनरसिंहस्वामिकृतं शक्तिविष्णुपरकं श्रीसौन्दर्यलहरीभाष्यं समाप्तम्।।

7 *Ānandalaharīṭīkā* -

This commentary is composed by Gaurīkānta Sārvabhauma Bhaṭṭācārya. He was a Bengali *Śrotriya* Brahmin,belonging to *Ratha* family of north Bengal. He was a student of Bālakṛṣṇa Sarasvatī. He was later than Govardhana whom he criticizes and earlier than Mādhavadeva who criticizes him, hence his date may be about beginning of 17th Century A.D. This commentary is printed among nine commentaries.

यो नानाविधशास्त्रतर्ककुशलः चक्रे निबन्धान्बहून्
पूजां भूरि महीभुजां सदसि यो लेभेऽतिधीमान्कविः।
यो गौडेश्वरदेशदिग्गज इह श्रीसार्वभौमो महान्
भट्टाचार्य इमां स एष विदधे टीकां मुदे वाग्विदाम्।।

इति श्रीगौडीयराढान्वयसच्छ्रोत्रियवंशजगौरीकान्तसार्वभौमभट्टाचार्यविरचिता आनन्दलहरी नाम टीका संपूर्णा।।

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Gaurīkānta Sārvabhauma Bhaṭṭācārya was a great scholar, who is said to have composed many other works. The following information about his works is found in NCC.

1 Commentary *Tarī* on *Ānandalaharī* or *Saundaryalaharī* Adyar D IV 446-7 Bombay Uni. 2271

2 Commentary *Maṇidīdhitivivecana* on *Tattvacintāmaṇidīdhiti* – referred to by author in his commentary on *Tarkabhāṣā*, Benares College Ms.156 , (Fol. 22b)

3 Commentary *Ujjvalā* or *Bhāvārthadīpikā* on Keśava's *Tarkabhāṣā* TCD 582 TD 6338

4 Commentary on *Tarkasaṅgraha of Annambhaṭṭa* B. IV 18

5 Commentary on *Nyāyasūtra*, Ujjain Latest Additions 27

6 Commentary *Muktāvali* CPB 4181, Poona 461, Probably same as *Sadyukti* below

7 Commentary *Vīthikā* on *Vidagdhamukhamaṇḍana of Dharmadāsa* BBRAS157

8 Commentary *Vaiśeṣikabhāṣyavivaraṇa* on *Padārthasaṅgraha* referred to by author in his commentary on *Tarkabhāṣā* (Benares College Ms. 156. fol. 3-6)

9 Commentary *Sadyuktimuktāvali* BORI 461 of Vis. (I) Quoted by author in Commentary on *Tarkabhāṣā* IO 1861 (Fol. 69b)[5]

8 *Lakṣmīdharā* -

This is commentary by *Mahāmahopādhyāya* Lakṣmīdhara, who belonged to *Lolla* family. His mother's name was Pārvatī and that of father's was Viśvanātha Bhaṭṭāraka, who wrote *Nayavivekadīpikā*. He belonged to *Hārita gotra* and was of Āpastamba recension. He had studied eighteen Nyāyas. His other works are *Sarasvatīvilāsa, Nayavivekabhūṣaṇa, Yogadīpikā, Mahānibandhana-Mānavadharmaśāstraṭīkā, Karṇāvataṁsa, Barhāvataṁsa.* He has given entire line of ancestors. Seventh in generation from Mahādevācārya, who commented upon the work of Bhaṭṭalollapati, Sixth in generation from Lakṣmīdhara who composed *Sāhityapārijāta* and *Smṛtikalpataru*, fifth in generation from Viriñci Miśra, who composed *Bhāratārṇavapota*

5. cf. Gopinastha Kaviraja, *Gleanings from the hist. and bib. of Nyaya Vais. Lit.* Pp. 67-68 : also JASB (NS) XI (191)

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and *Sāhityamīmāṁsā*, sister's son (*Naptṛ*) of Puruṣottama, who composed *Jīvātu* on both the *Mīmāṁsās*, son's son (*pautra*) of Lakṣaṇārya, who composed *Prābhākarāmṛtavāhinī*, *Prabhāvalikhaṇḍana* and many others.

इति श्रीलोल्लकुलसंप्रदायप्रवर्तकभ्रमराम्बिकावरप्रसादसमुल्लसितमहासारस्वतभट्टलोल्लपतिग्रन्थविवरणकर्तृ - श्रीमहोपाध्यायमहादेवाचार्यसप्तमेन साहित्यपारिजातस्मृतिकल्पतरुप्रबन्धप्रबन्धमूलक्ष्मीधरार्यषष्ठेन भरतार्णवपोताख्यसाहित्यमीमांसाग्रन्थद्वयप्रणेतृविरिञ्चिमिश्रपञ्चमेन मीमांसाद्वयजीवातुनिर्मातृपुरुषोत्तममहोपाध्यायनप्त्रा प्राभाकरामृतवाहिनीप्रभावलीखण्डनाद्यनेकप्रबन्धसंदर्भप्रवर्तकबिरुदपदमहोपाध्यायलक्ष्मणार्यपौत्रेण नयविवेकदीपिकाप्रबन्धसंविधातृमहोपाध्यायविद्वत्सार्वभौमनूतनव्यासाद्यनेकबिरुदाङ्कितश्रीविश्वनाथभट्टारकतनयेन अधीतदशशतनयेन पार्वतीगर्भशुक्तिमुक्तारत्नेन बहुकृतकृतधीचिरत्नेन लोल्लकुलकलशाम्बुधिसुधांशुना यशःप्रांशुना हरितगोत्रकल्पशाखिना आपस्तम्बशाखिना षड्दर्शनपारदृश्वना प्रतिपक्षवृक्षजञ्झामातरिश्वना भ्रमराम्बिकाप्रसादसमासादितप्रतिभाविशेषेण भुवि शेषेण निखिलयामलतन्त्रावगाहनरुद्रेण आश्रयीकृतगजपतिवीररुद्रेण नीलगिरिसुन्दरचरणारविन्दचञ्चरीकेण वाणीसहचरीकेण सरस्वतीविलासाद्यनेकस्मृतिनिबन्धनलक्ष्मीधराद्यनेकसाहित्यनिबन्धननयविवेकभूषणाद्यनेकगुरुमतनिबन्धनयोगदीपिकाद्यनेकपातञ्जलमतनिबन्धनमहानिबन्धनाख्यमानवधर्मशास्त्रटीकाकर्णावतंसबर्हावतंसाद्यनेककाव्यकल्पकेन आश्रितजनकल्पकेन निग्रहानुग्रहकौशिकेन श्रीमहामहोपाध्यायलक्ष्मीधरदेशिकेन कृतेयं लक्ष्मीधराख्या सौन्दर्यलहरीस्तुतिव्याख्या। अनया संतुष्टा भवतु भगवती भवानी।।

9 *Saubhāgyavardhanī* -

This commentary *Saubhāgyavardhanī* is composed by Kaivalyāśrama. It is printed by Ganesh and Co., Madras 1957 and also from Madras by Kuppusvami in nine commentaries. His other two works are *Stutikāmadhenu* and *Tripurāsundarīvarivasyāvidhi*.[6]

In the Preface (*Ibid* p. 3) of the above work, it is mentioned that Date of this scholar is unknown, but he seems to be early commentator. Both Kaivalyāśrama and Lakṣmīdhara (flourished under Pratāparudradeva of Orissa, 1504-32, not in the 14th century as Mysore editors surmise) refer to a work *Manoramā* which happens to an early commentator on the four chapters of the *Ānandalaharī* by Sahajānandanātha, the latter being described as *Śrīśivādigurupāramparya-satsampradāyānusārimunīdraśrī- saccidānandanāthaḥ*, Saccidānanda actually occurs in the succession list of *gurus* at Shrungeri *Maṭha* (vide Descriptive Cat. of Madras Mss. Vol. XIX, p. 7606) and the commentary is by *Śrī Govindapūjya-pādaśiṣya* Śrī

6. *Wave of bliss – Ānandalaharī*, Sanskrit text ,with English translation and commentary, by Arthur Avalon, Ganesh and Co. (Madras) private Limited, Madras, fifth ed. 1961, Foreword by S. Anantharama Ayyar, p.Vii.

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Kaivalyāśrama. This is popular throughout India, so we get many Mss. of the same from different places.

एषा सौन्दर्यलहर्याष्टीका सौभाग्यवर्धनी नाम्नी।
कैवल्याश्रमरचिता विलसतु परदेवताप्रमोदकरी।।

इति गोविन्दाश्रमपूज्यपादशिष्यश्रीकैवल्याश्रमविरचितायामानन्दलहरीव्याख्यायां सौन्दर्यवर्धन्यां सौन्दर्यवर्णनाख्यो द्वितीयस्तरङ्गः।।

10 Appayya Dīkṣita-

The NCC[7] mentions *Ānandalaharī Vyākhyā* called *Candrikā*, The Text and commentary are printed in Bharati Mandiram Sanskrit Texts, series 2 from Kumbhakonam in 1908. The commentator is a versatile scholar, who has made immense contribution to the Sanskrit literature.

11 Acyutānanda-

This is printed in Bengali characters[8].

The Unpublished Commentaries-

1 Kavirāja –

The Commentary on *Saundaryalaharī* by Kavirāja is in Manuscript form. As per NCC, the Manuscripts of this commentary are found at BORI-94 of 1883-84 and RASB VIII B 6697[9]. There are also two Manuscripts of this commentary, in the Oriental Institute, Baroda Ms. No. 5998, 85 folios, *granthas* 1600 and Oriental Institute, Baroda, Ms. no. 5762 folio 61, *granthas* 1600, *Śaka* 1713(i.e. 1791A.D.). Both are paper Manuscripts, in *Devanāgarī* Script, but both are not noted by NCC. There is also a Manuscript of a commentary by Kavirāja Śarman- about 300 *granthas*, at Deccan College library.[10] As per the beginning of the said

7. Vol. I, P. 264
8. Madas 1957, intro. p. 13
9. NCC VOL. III p. 283
10. Madas 1957, intro. p. 13

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commentary, Śrī Rāmajī was his preceptor. He had also studied all lores from Śrīkānta Bhaṭṭa. His teacher was also Gaṅgādhara.

श्रीरामजीगुरुपदाम्बुजभक्तपूतः श्रीकान्तभट्टकरुणाप्तसमस्तविद्यः ।
गङ्गाधरेण गुरुणोदितशास्त्रमूर्ध्ना टीकां करोमि विबुधः कविराजशर्मा।।५
रामजीगुरुपादाब्जं प्रणम्येदं विरच्यते। ०० ५९९८

The Manuscript no. OI 5762 is a dated Manuscript. Its date of writing by the scribe Vyaṅkateśa from Nagaravaṭṭā of Sindhu region is *Śaka* 1713 i.e. 1791 A.D.

शके १७१३ मार्गशीर्षशुद्ध १३ गुरौ व्यंकटेशेन स्वार्थं सिन्धुदेशे नगरवट्टामध्ये लिखितमस्ति।

2 Gaṅgādhara-

The commentator Gaṅgādhara was a son of Vatsarāja. He wrote commentary *Śivānandadāyinī* on the *Saundaryalaharī*. There is a Manuscript only in the Oriental Institute of Baroda no. 3514, folios 134, *granthas* 2800, written in *Saṁvat* 1745, 2nd leaf missing. He was residing in Viśālanagara in Gujarat. He belonged to *Nāgara* caste of the *Soraṭha* family. His brother was Kamala. The Great *Kulapati*- preceptor of the *Nāgaras*, Vatsarāja was his father. He was well-versed in all the *Śāstras*. He had great reverence for his preceptor. The Baroda Manuscript is written by Viśvambhara, the son of Jagannātha, residing at Amaravalli(Amareli) in *Saṁvat* 1745(1689 A.D.) in the month of *Āṣāḍha*, on Monday, the seventh *Tithi* of the black fortnight. Gaṅgādhara was teacher of Kavirāja –the author of the commentary on the *Saundaryalaharī*[11].

श्रीगुर्जरक्षितिविभूषणमेकमस्ति श्रीमद्विशालनगरं भुवि देवलोकः।
यस्मिन्वसन्ति वसुवासवतुल्यरूपा विद्यावयोवितथवित्तविभूतिमन्तः।१
ते नागराः सकलवेदविदो ऽथ शास्त्र——
तेषामभूत्कुलपतिः किल वत्सराजः
एतत्कृतं सकलशास्त्रविशारदेन गङ्गाधरेण करपूजितशारदेन।
श्रीमदुर्जरमहामण्डलमण्डनायमानश्रीमद्विशालनगरनागरज्ञातीयश्रीसोरठकुलकमलबन्धुवत्सराज–नन्दनेन श्रीगुरुचरणसरोजमधुरमकरन्दमन्दाकिनीमधुकरेण श्रीगङ्गाधरेण विरचिता शिवानन्ददायिनी सौन्दर्यलहरी

11. Jodiya II 279 , NCC vol.V p. 197 under Gaṅgādhara

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टीका सम्पूर्णा। संवत् १७४५ वर्षे आषाढमासे कृष्णपक्षे सप्तम्यां चन्द्रवारान्वितायां तिथौ श्रीमदमरवल्लीकृतनिवासिश्रीमज्जगन्नाथसूनुना विश्वम्भरेण लिखितम्।

The NCC[12] mentions that Gaṅgādhara was the son of Vatsarāja and younger brother of Śrīrāma. He was an author of the *Rasapadmākara* – a work on *Alaṅkaraśāstra.* (Lahore 8, Rep. Raj. & C. I p. 37).

3 Nṛsiṁhendra Sarasvatī –

The commentator Nṛsiṁhendra Sarasvatī was disciple of Viśvanāthendra Sarasvatī. The Manuscript of this commentary is available at the Oriental Institute, Baroda .(Acc. No. 10208 f. 38, g. 100 pl. *grantha*).

4 Keśava Miśra-

The commentator, Keśava Miśra was a son of Harihara Miśra, residing at Parihāva village of Śrī Nāvāpāra. The Oriental Institute of Baroda has a Manuscript of this commentary. Its Acc. no. is 1358, with 46 folios, having *granthas* 1400, written in *Saṁvat* 1819 (1763 A.D.).

लिखितमस्ति।श्रीनावापारान्तर्गतपरिहावग्रामवास्तव्यमिश्रहरिहरसुतमिश्रकेशवेन विरचिता सुन्दरीस्तव-विवृतिः समाप्ता।
मात्रापदश्लोकविसर्गवर्णा न्यूनाधिका ये मम पाठदोषाः।
अन्येऽपि दोषा मम देवि सह्या यतोऽहमज्ञो जनितस्त्वयैव।।
संवत् १८१९ वर्षे आषाढमासे कृष्णपक्षे तृतीयायां तिथौ बुधवासरे कच्छदेशे भुजनगरमध्ये लिखितमिदम्।।

5 Paramānanda

There is one commentary by Paramānanda on the *Saundaryalaharī* [13]. Its Manuscript is available only at Baroda Oriental Institute Acc. no. 31, with folios 21 having 600 *granthas*, written on paper in *Devanāgarī* script. The scribe of the Manuscript is Karuṇāśaṅkara Śukla.

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12. V p. 201
13. NCC Vol.11, p. 179

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6 Rāmapaṇḍita -

There is one Manuscript of a commentary by Rāmacandrapaṇḍita in Oriental Institute, Baroda. (OI 1834 (a) folios 86, *granthas* 2400, *Śāradā* script). There are also two Manuscripts of Rāmacandra's commentary on the *Saundaryalaharī*, with two meanings, one applicable to Viṣṇu. (Acc. no. 11361, 55 folios and Acc. No. 6170, folios 39, *granthas* 900, P. L.*Grantha* script, Incomplete. Damaged). The Deccan College Library also has also one Manuscript, with three thousand *granthas*[14].

7 Sahajānanda-

There is one Manuscript of a commentary, named *Manoramā* by Sahajānanda, who was disciple of Śrī Saccidānandanātha in Oriental Institute, Baroda. (OI 6467, folios 89, *granthas* 1600, *Śaka* 1602,1680 A.D., injured, written on Sunday, black fortnight, *Caitra* month, in *Raudra Saṁvatsara*)

इति श्रीशिवादिगुरुपारम्पर्यसत्संप्रदायानुसारिमुनीन्द्रश्रीसच्चिदानन्दनाथशिष्य-श्रीसहजानन्दनाथ विरचितायां ..मनोरमायां

शके १६०२ रौद्रीनामसंवत्सरे चैत्रकृष्णरविवासरे तद्दिने ....लिखितम्।

8 Kṛṣṇācārya –

The Commentary *Mañjubhāṣinī* is written by Kṛṣṇācārya, son of Vallabhācārya in about 1700 *granthas*. He says in his introduction that Śrī Śaṅkarācārya praised the *Brahma-Śakti* called *Kuṇḍalinī*, when he was meditating on the banks of the Ganges. He gives the purport of this work in his first *Śloka*, 'I praise constantly the *Kuṇḍalinī* , who creates innumerable worlds continuously, though she is like a fibre of lotus, and who resides at the root of the tree (*Mūlādhāra*) to be roused and led (to *Sahasradhāra*)'. This is popular in the Bengal Presidency.[15]

9 Keśava Bhaṭṭa –

The NCC[16] refers to Bikaner 518 as a source of the Manuscript of this commentary.

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14. Madas 1957, intro. p.13
15. Madas 1957, intro. p.13
16. NCC Vol. V, p.66

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10 *Sudhāvidyotinī* -

This is a commentary by son of Pravarasena.This commentator says that the author of this famous hymn is his father Pravarasena, prince of the Dramiḍas. He tells us a story in connection with Pravaraena's birth which is very peculiar. As he was born in an inauspicious hour, Dramiḍa, the father of Pravarasena, in consultation with his wise minister Śuka, threw him out in the forest. The child praised Devī by this hymn and pleased with it, the Devī, fostered and took care of him in the forest. This story ends by saying that the boy returned to his father's dominion and became king. By his command the present commentator wrote *Sudhāvidyotinī* after being fully initiated into this mystic *Śāstra*, *Śrīvidyā*. The account, however, appears to be rather fantastic. The rare Manusript was from South Malabar, obtained with much difficulty. It gives the esoteric meaning of the verses in '*Ānandalaharī*' and seems to be a valuable relic of occult literature[17].

10 Gaṅgāhari-

The commentator wrote *Tattvadīpikā*, a small commentary based on *Tantra-Śāstra*[18].

11 Jagannātha Pañcānana-

He is said to have written a commentary on '*Ānandalaharī* '[19].

12 *Bhāvārthadīpa*–

The *Bhāvārthadīpa* commentary is by Brahmānanda in *granthas* about 1700[20].

13 Govinda Tarkavāgīśa Bhaṭṭācārya-

This commentary is in *granthas* 600. He seems to give *Yantras* also for each verse. Further, he says that god Mahādeva specially incarnated as Śaṅkarācārya to promulgate *Śrīvidyā*[21].

14 Gopīramaṇa Tarkapravacana-

This commentary is in about 1400 *granthas* and seems to be of recent origin[22].

17.Madas 1957, intro. p.13
18.Madas 1957, intro. p.13
19.NPIII46, NW252 NCC VII p.136.
20.Madas 1957, intro. p.13
21.Madas 1957, intro. p.13
22.*ibid* p.13

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15 Sadāśiva-

The Government Oriental Manuscript library, Madras has a Manuscript of the commentary by Sadāśiva[23].

The other commentators are Jagadīśa, Mallabhaṭṭa, Rāmānandatīrtha, Viśvambhara, Śrīkānta Bhaṭṭa, Mahādevavidyāvāgīśa, Śrīraṅgadāsa and anominous one[24], but no more information about them is available.

The following is a list of commentaries on the *Saundaryalaharī*.[25]

१	अखण्डानन्दः	२१	नरसिंहः
२	अच्युतकृष्णः	२२	नागेशः
३	अच्यतानन्दः	२३	निरञ्जनः
४	अप्पय्यदीक्षितः	२४	पदार्थचन्द्रिका
५	अभिजित् अथवा अर्जितः	२५	परमानन्दः
६	आनन्दगिरीया	२६	प्रवरसेनतनयः
७	आनन्दलहरी	२७	बालप्रबोधिका
८	कविराजः	२८	भावार्थदीपिका– ब्रह्मानन्दः
९	कामदेवसूरिः	२९	भूषणः
१०	कामेश्वरः	३०	महादेवविद्यावागीशः
११	केशवः	३१	मल्लभट्टः
१२	कैवल्याश्रमः	३२	रघुदासः
१३	गिरिजाधरः — गङ्गाधरः-वत्सराजपुत्रः	३३	रघुनन्दनचक्रवर्तीः
१४	गङ्गाहरी	३४	राघवझा
१५	गोपालाश्रमः	३५	राजचन्द्रः
१६	गोपीरामतर्कपञ्चाननः	३६	रामचन्द्रः
१७	गोविन्दः	३७	रामठाकुरः
१८	गौरीकान्तसार्वभौमः	३८	रामपण्डितः
१९	जगदीशतर्कालङ्कारः	३९	रामभट्टः
२०	डिण्डिमरामवात्स्यः	४०	रामभद्रः

23. *ibid* p.13

24. *ibid* p.13

25. I am thankful to Prof. Sinuruddha Das for supplying information about commentaries on the *Saundaryalaharī* from N.C.C.

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४१ रामानन्दतीर्थः
४२ लक्ष्मीधरः
४३ विद्वन्मनोरमा
४४ विश्वंभरत्रिपाठी
४५ विष्णुपक्षी
४६ वैद्यमाधवः
४७ शंकरदासः
४८ शंकराचार्यः
४९ शंकरानन्दः
५० शंभुदत्तः श्रीकृष्णपुत्रः
५१ शम्भुविद्या
५२ श्रीकान्तभट्टः
५३ श्रीकृष्णः
५४ श्रीरङ्गः
५५ सदाशिवः
५६ सहजानन्दः
५७ सुधाविद्योतिनी
५८ सौभाग्यवर्धिनी
५९ हरिप्रसादजी

.....

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A COMPARATIVE STUDY OF SOME TECHNICAL TERMS DEFINITIONS OF THE *PRAYOGARATNAMĀLĀVYĀKARAṆA* AND THE *AṢṬĀDHYĀYĪ*

Ranjan Chakravarty•

1. INTRODUCTION :

Sanskrit language was fully developed during the age of Pāṇini. Sanskrit grammars, prior to Pāṇinian age are not completely available now-a-days. It is only the *Aṣṭādhyāyī* of Pāṇini, which is available completely. All branches of this grammar are available to us in their complere volumes. The *Nirukta* of Yāska is not a grammatical work, but a commentary on the words found or used in the four *Vedic Saṁhitās*, these words are grouped under the name *Nighaṇṭu*. The *Aṣṭādhyāyī* is an authentic work on Sanskrit grammar, which presents the rules in a very systemic way. Even after the existence of the most efficient *Aṣṭādhyāyī* of Pāṇini, there is a large number of Post-Pāṇinian or Non-Pāṇinian systems of Sanskrit grammar. For Example -The *Kātantravyākaraṇa* by Sarvavarmā, the *Cāndravyākaraṇa* by Candragomī, *Jainendravyākaraṇa* by Abhayanandī, the *Mugdhabodhavyākaraṇa* by Bopadeva etc. Amongst these systems of Sanskrit grammar the *Prayogaratnamālāvyākaraṇa* (PRV) is worthy of note; which is also known as '*The Kāmarūpa School of Sanskrit Grammar*'.

Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa has composed six books, of them the PRV is the most popular one. It is used as a text book in most of the 106 ṭolas (*Pāṭhaśālās*) of Assam. Puruṣottama has followed the method of *Prakriyā* works, which are found in the *Aṣṭādhyāyī* of Pāṇini. there are many commentaries composed on this grammar only for its popularity. The other five works which are ascribed to Puruṣottama are as follows : '*Śabda-bheda Prakāśa.*' '*Aṅkurāvalī Koṣa*', '*Uṣmabheda,*' '*Vakāra-Nirṇaya*' and '*Hārāvalī*'.

There are controversies regarding the date of Puruṣottama Vidyāvāgīśa the author of the PRV. According to some scholars Puruṣottama flourished during the 15th century A.D. But some other scholars have placed him in the 16th century A.D.

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Puruṣottama Vidyāvāgīśa has mentioned his name, the name of the book authored by him and the name of his patron king in the last *Śloka* of his '*Śabdavidyā*'. In the same *Śloka* he has mentioned 1490 *Śaka* corresponding to 1568 A.D. as the completion year of his book.[1]

Āchārya Manoranjan Śāstrī has quoted in his book, '*Purāṇī Āsāmar Vaiṣṇava Dharma*'; that the PRV was completed in the same year when Mahāpuruṣa Śaṅkaradeva completed his play '*Rāmavijaya*'. Śaṅkaradeva clearly mentioned the year 1490 *Śaka* corresponding to 1568 A.D. as the completion year of his book *Rāmavijaya*.[2] So, the author of the PRV can tentatively be placed in the 16th century A.D.

The present paper contains an elaborate and exhaustive discussion on some technical terms and definitions of the system of PRV, with apt illustrations.

2. TECHNICAL TERMS AND DEFINITIONS :

Both the *Aṣṭādhyāyī* and PRV are scientific treatises on language analysis. So it is natural that both the systems have adopted certain technical terms to meet their technical needs. Among so many technical devices, the adoption of technical terms is considered as one of the most important economic device. Brevity is the very essence of this technical device. Puruṣottama Vidyāvāgīśa, the author of PRV has adopted a sufficient number of technical terms in his *Vyākaraṇa* from the *Aṣṭādhyāyī* of Pāṇini, but has given different definitions in comparison to that of the *Aṣṭādhyāyī*, in certain cases claiming originality to some extent. The adoption of technical terms may be analysed from comparative stand points such as :

- In case of some technical terms Puruṣottama Vidyāvāgīśa possesses the same idea with Pāṇini, but defines in different ways.

- In case of some technical terms Puruṣottama Vidyāvāgīśa follows Pāṇini in both idea and expression.

- Some technical terms are used but not defined by Puruṣottama Vidyāvāgīśa.

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1. गगनग्रहमनुशाके (1490 *Śaka*) नाकेन्द्राचार्यवासरे शरदि ।
अधिपौर्णमासि पूर्णा समपद्यत शब्दविद्येयम् ।। (PRV, P. 641)

2. बिन्दुरन्ध्रवेदचन्द्रशाके शङ्करसंज्ञितः ।
श्रीरामविजयं नाम नाटकं विदधेऽधुना ।।
(Śaṅkardevar Nāṭ, ed. By Mahim Bora. Asom Prakashan Pariśad, Rāmavijayanāṭ. P. 271)

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Puruṣottama Vidyāvāgīśa adds some new technical terms, which are dropped by Pāṇini and others.

The following are some technical terms along-with the definitions (*Paribhāṣās*) given by Puruṣottama Vidyāvāgīśa in PRV :-

(A) *Liṅga* : Puruṣottama Vidyāvāgīśa defines *Liṅga*[3] almost in the same way as defined in the *Aṣṭādhyāyī*. Though he recasts all the Pāṇinian rules of gender yet explains more elaborately in a simple manner in comparison to that of Pāṇini. Both the authors of the *Aṣṭādhyāyī* and the PRV have recognized three genders viz. *Puṁliṅga*, *Strīliṅga* and *Klībaliṅga* or *Napuṁsaka-liṅga*. *Liṅga* is used in the sense of '*Śabdasāmarthya*' in the *Mīmāṁsāsūtra* and also by Bhartṛhari.[4]

(B) *Dhātu* : Puruṣottama Vidyāvāgīśa expresses this term making it slightly different from Pāṇini. According to Puruṣottama Vidyāvāgīśa "*Edh* (to grow) etc. without case-ending will be defined as *Dhātus*[5] (roots)". But, Pāṇini defines that '*Bhū*' (to be or to exist) etc. are *Dhātus*[6] (roots).

Pāṇini's use of '*bhū*' (*bhū-sattāyāṁ*) for defining *dhātu* is more logical and scientific than the use of '*edh*' (*edh-vṛddhau*) by Puruṣottama. Because, *sattā* (existence) comes before *vṛddhi* (growth).

(C) *Savarṇa* : Puruṣottama Vidyāvāgīśa defines *savarṇa* in a precise form. He says that the vowels which are uttered from the same place of articulation are called '*Savarṇa*.'[7]

But Pāṇini defines the same more elaborately. In place of the word '*sthāna*', he uses the term '*āsya*' and says that "the vowels which have the same place of pronunciation and are pronounced with the same effort, are called *savarṇa*"[8].

---

3. शब्दोऽर्थवालिङ्गसङ्गो विभक्तिधातुवर्जितः।
शब्दानुकरणे धातुविभक्त्योर्लिङ्गसंज्ञके ॥ (PRV. P. 54, 56)
4. 'संसर्गो विप्रयोगश्च साहचर्यं विरोधिता।
अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य सन्निधिः ॥' (*Technical terms and Technique of Sanskrit Grammar*, P.-139)
5. 'एधादयो धातवः स्युः।' (PRV, P. 59)
6. 'भूवादयो धातवः।' (*Aṣṭādhyāyī*, 1.3.1)
7. 'सस्थानाकौ सवर्णः स्यात्।' (PRV, P. 7)
8. 'तुल्यास्यप्रयत्नं सवर्णम्।' (*Aṣṭādhyāyī*, I.I.9)

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(D) *Hrasva, Dīrgha, Pluta* : Puruṣottama Vidyāvāgīśa defines these three terms, viz., *hrasva*[9], *dīrgha*[10] and *pluta*[11] in three different rules (*Sūtras*), while Pāṇini gives their definition in a single *sūtra.*[12]

(E) *Upadhā* : Puruṣottama Vidyāvāgīśa simplifies the definition of *upadhā*[13] than that given by Pāṇini but agrees with him in the use of the term. Giving the definition of *upadhā*, Pāṇini says that "the letter immediately preceding the last letter of a word is called penultimate or *upadhā*[14]."

(F) *Pratyaya* : According to *Prātiśākhyas* '*pratyaya*' includes suffixes, prefixes, infixes and augments, but '*pratyaya*' is used in this sense only once by Pāṇini[15]. According to Puruṣottama Vidyāvāgīśa *vibhakti, taddhita, ākhyāta, Kṛta* etc. are called *pratyaya*[16]. Pāṇini defines *pratyaya* in three *sūtras.* i.e. (i) an affix[17], (ii) subsequent[18] and (iii) that which is called an affix, has an acute accent as its first syllable[19].

(G) *Padaṁ : Puruṣottama Vidyāvāgīśa* uses the term '*pada*' in a wider sense in comparison to that of Pāṇini. According to Puruṣottama Vidyāvāgīśa the stems after adding *sup-vibhakti* (case-afix) and *liṅga* (gender), and the roots with *tiṅ vibhakti* (tense-affix) when express some meaning are called *pada.*[20]

But Pāṇini, defining the term, says that which ends in *sup* or in *tiṅ* is called a '*pada*' or inflected word.[21]

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9. 'अ इ उ ऋ लृ ह्रस्वाः स्युर्लघवश्चैकमात्रकाः ।' (PRV, P. 8)
10. 'अन्ये स्वरा दीर्घसंज्ञा ज्ञातव्यास्ते द्विमात्रकाः ।' (PRV, P. 8)
11. 'गानाह्वानक्रन्दनेषु स्वरास्त्रिमात्रकाः प्लुताः ।' (PRV, P. 8)
12. 'ऊकालोऽज् ह्रस्वदीर्घप्लुतः ।' (*Aṣṭādhyāyī*, I.II.27)
13. 'उपान्त उपधोच्यते ।' (*Asomiyā Prayogaratnamālā Vyākaraṇa*, P-42)
14. 'अलोऽन्त्यात्पूर्व उपधा ।' (*Aṣṭādhyāyī*, I.I.65)
15. 'अणुदित् सवर्णस्य चाप्रत्ययः ।' (*Aṣṭādhyāyī*, 1.1.69)
16. 'विभक्तिस्तद्धिताख्यातकृतश्च प्रत्यया मताः ।' (PRV, P. 61)
17. 'प्रत्ययाः ।' (*Aṣṭādhyāyī*, 3.1.1)
18. 'परश्च ।' (*Aṣṭādhyāyī*, 3.1.2)
19. 'आद्युदात्तश्च ।।' (*Aṣṭādhyāyī*, 3.1.3)
20. 'ससुब्लिङ्ग-सतिङ्-धात्वोरर्थानुभावकः पदम् ।।' (PRV, P. 12)
21. 'सप्तिङन्तं पदम् ।।' (*Aṣṭādhyāyī*, 1.4.14)

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Puruṣottama Vidyāvāgīśa takes pain to define *pada* at a great length by using three more words than Pāṇini, viz., *liṅga, dhātu* and *arthānubhāvakaḥ*, for which it becomes a clearer definition of the term *pada* than that of Pāṇini.

(G) *Vibhakti* : Puruṣottama Vidyāvāgīśa defines that the *sup* (the seven case-affixes) and the *tiṅ* (the ten tense-affixes) are called *vibhakti*[22]. Further, he says that *vibhakti*[23] explains the idea of *Kartā, Karma, Saṅkhyā* etc. Pāṇini in *Aṣṭādhyāyī* defines the term *vibhakti* more elaborately in a number of *Sūtras* in comparison to that of PRV.

(H) *Śraddhā* : In PRV the words ending in '*ā* ' are called *Śraddhā*[24]. Pāṇini has not used this technical term in his *Aṣṭādhyāyī.*

(I) *Sambuddhi* : According to Pāṇini in the sense of Vocative, the singular number of the first case-affix is called *Sambuddhi*[25], Puruṣottama Vidyāvāgīśa defines '*Sambuddhi*' almost in the same way and says that in the sense of *Āmantraṇa* (to invite) the singular number of the first case-affix '*Si*' is called *Sambuddhi.*[26]

(J) *Nadī* : The term '*nadī* '[27] is defined in the PRV as' the feminine words ending in long '*ī* ' and '*ū* ', which are not roots'. But Pāṇini defines that word-forms ending in long ' *ī* ' and ' *ū* ' being names of females are called '*nadī* '.[28]

(K) *Agni* : Puruṣottama Vidyāvāgīśa defines the term '*Agni*',[29] which includes the *prātipadikas* ending in ' *i* ' and ' *u* '. But Pāṇini uses a different technical term '*ghi*'[30] in place of '*Agni*' and defines as 'the rest of the words that end in short ' *i* ' and ' *u* ' are called '*ghi*' with the exception of the word *sakhi.*'

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22. 'विभक्तिसुप्तिङौ स्मृते ।' (PRV, P. 60)
23. 'विभज्यन्ते कथ्यन्ते संख्या कर्तृ-कर्मत्वादयोऽर्था आभिरिति विभक्तयः।' (PRV, P. 62)
24. 'आप्रत्ययान्तशब्दाः श्रद्धासंज्ञाः स्युः।' (*Asomiyā Prayogaratnamālā Vyākaraṇa*, P-42)
25. 'एकवचनं सम्बुद्धिः।' (*Aṣṭādhyāyī*, 2.3.49)
26. 'आमन्त्रिते सिः सम्बुद्धिः।' (PRV, P. 64)
27. 'स्त्रीलिंगवीदूतौ धात्वनवयवौ नदीसंज्ञौ।' (PRV, P. 65)
28. 'यु स्त्याख्यौ नदी ।' (*Aṣṭādhyāyī*, 1.4.3)
29. 'इदुदग्नि ।' (PRV, P. 65)
30. 'शेषो घ्यसखि ।' (*Aṣṭādhyāyī*, 1.4.7)

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Thus, in the same way Puruṣottama Vidyāvāgīśa defines many technical terms, viz. *ghuṭ*[31], *aghoṣa*[32], *avarṇa*[33], *dhuṭ*[34], *śiṭ*[35], etc. in his present grammatical work. Puruṣottama employs the technical terms *ac* and *hal*, in the same sense as Pāṇini does. The term *ik* denotes the short and long vowels starting from '*i*' and ending in '*lṛ*'. The term '*samāna*' has been borrowed from the *Ṛgvedaprātiśākhya*[36], which denotes the ten vowels (both short and long) starting from '*a*'. The technical term *Nāmin* appears in the *Ṛgvedaprātiśākhya* for the first time. It denotes all the short and long vowels excluding '*a*' and '*ā*' in Puruṣottama's grammar.[37]

Pāṇini prescribes a few definitions like; *iko guṇavṛddhī*, *tasminniti nirdiṣṭe pūrvasya*, *tasmādityuttarasya* and *ṣaṣṭhīsthāneyogā*. A few of these definitions appear in a new form in PRV.

Prayogaratnamālā-vyākaraṇa	***Aṣṭādhyāyī***
1. *prāk Saptamyā Vinirdiṣṭe* (8.10)	1. *tasminniti nirdiṣṭe pūrvasya* (1.1.66)
2. *pañcamyā parato vidhiḥ* (8.10)	2. *tasmādityuttarasya* (1.1.67)
3. *prathamā ṣaṣṭhyupāttasya sthāne* (8.12)	3. *ṣaṣṭhī sthāneyogā* (1.1.49)

3. CONCLUSION :

From the above observation, it can be said that Mahāmahopādhyāya Puruṣottama Vidyāvāgīśa's explanations are sometimes precise and sometimes elaborate in comparison with that of Pāṇini in respect of different technical terms used in his work. Moreover, some terms, which are found in his work are not present in the *Aṣṭādhyāyī* of Pāṇini. It will be more appropriate to say that Puruṣottama Vidyāvāgīśa has composed his grammar in metre

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31. 'घुटः स्यौजसमौ स्त्रीपुंसयोः स्युः ।' (PRV, P. 63)
32. 'प्रथमद्वितीयवर्णाः श ष साश्चाघोषसंज्ञाः स्युः ।' (PRV, P. 10)
33. 'प्रत्ययस्थस्वरादन्योऽवर्णः स्यात् ।' (PRV, P. 11)
34. 'अन्तस्थपञ्चमान् हित्वा-कादि-वर्णा घुटः स्मृताः ।' (PRV, P. 11)
35. 'शिट्-संज्ञकाः श ष स हाः ।
अत-एवोष्मसंज्ञकाः ॥' (PRV, P. 11)
36. 'अष्टौ समानाक्षराण्यादितः ।' (*Ṛgvedaprātiśākhya*, I.I)
37. 'इकाराद् यावद् औकारं नामी ।' (PRV, *Saṁjñāprakaraṇa*, P. 9)

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particularly for beginners. So, the technical terms and definitions given by Puruṣottama Vidyāvāgīśa are easier to remember than the technical terms and definitions given by Pāṇini. However, in many cases the ideas of Puruṣottama Vidyāvāgīśa are not compatible with the ideas given by Pāṇini. Still, the PRV of Puruṣottama Vidyāvāgīśa is the only pioneering work of the non-Pāṇinian or post-Pāṇinian Eastern School of Sanskrit Grammar. This grammar has replaced the grammars viz. *Sārasvata. Mūgdhabodha, Kalāpa, Aṣṭādhyāyī* etc. in the 16th century, establishing a new school of Sanskrit grammar, which may be designated as the 'Kāmarūpa School of Sanskrit grammar' and the popularity of which is still continuing among the Sanskrit lovers.

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BARODA *VIJÑAPTIPATRA* : A SOCIO-HISTORICAL PORTRAIT OF BARODA CITY

Sweta Prajapati•

INTRODUCTION

Manuscripts are the priceless legacy of India's historical, cultural and spiritual heritage treasured by our ancestral teachers '*Gurus*' for the posterity as a perpetual source of inspiration and enlightenment. Jain Miniature Paintings executed as illustrations in Manuscripts have been invaluable in unravelling of historical developments in medieval Gujarat.

Between the 9th and 11th centuries, Jainism flourished in Western India. In the medieval period starting around the 12th century, Gujarat was the region where Jainism finally established a stronghold. For the city of Baroda it is said that the city was taken from Jainas by the king Chandan.[1] The ancient town of Ankottaka (Akota), situated to the west of Baroda was a centre of manufacturing of Jain metal images. Akota continued to be a Jain centre till 13th century and later on Jainism spread in the growing city of Baroda also. The spread of Jainism can be evidenced from many literary works, and manuscripts are undoubtedly very powerful and authentic documents to explore and unearth historical facts.

Between the two main sects of Jain religion, *Śvetāmbaras* were more prolific in commissioning Manuscripts, though *Digambaras* have also contributed amply to miniature art in India. *Vijñaptipatras* in which the request to invite the *guru* to spend the forthcoming monsoon is made, are good source of the study of Jain art of painting. The majority of such scrolls are stored in the treasure houses of Jain temple libraries, *bhaṇḍāras* of Gujarat and Rajasthan especially in Patan, Cambay and Jaisalmer.

Structure of *Vijñaptipatra*

Vijñaptipatra, the long and illustrated scroll of invitation is one of the most significant contributions of *Śvetāmbara* Jainas. For the writing of social history, these are of paramount

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• Oriental Institute, The M. S. University of Baroda, Vadodara.

1. Modi, J. D., *Vaḍoḍarāno Vaibhava*, Baroda, 1923, pp.9-10.

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importance. *Vijñaptipatras* have perpetuated and glorified the exclusive tradition of sending invitations in Jain culture. This tradition can be traced back to the later part of the 14th century and extends up to 17th-18th century.[2] *Vijñapti* means a respectful statement or communication, a request, an entreaty and *patra* means, in true sense, writing material on which it is written (like *hasta-prata*). Thus, *Vijñaptipatra* means a letter of request. *Vijñaptipatras* are the letters sent to Jain monks by a community, inviting the spiritual leaders to spend the monsoon(*cāturmāsa*) in their hospitality, participate in religious ceremonies and deliver public discourses. *Vijñaptipatras* are unique "letters of request". The scrolls are generally long and narrow in size. They were first prepared on separate pieces of paper, painted with opaque water colours and then pasted on a narrow length of cloth. Scrolls are generally finished with floral border. These scrolls sent to the monks were scribed in scholarly Sanskrit or Prakrit and were often a harmonized blend of prose and verse. Moreover, the *Vijñaptipatras* of the later period were also scribed in regional languages such as Rajasthani, Gujarati.

All such letters normally illustrate the 14 dreams of mother of Mahāvīra[3] and *Aṣṭamaṅgalas*, the eight auspicious symbols of Mahāvīra. Rajput-Mughal style of painting is observed in majority of the *Vijñaptipatras*. We can presume that there may be some group of people including artists, who accompany the *Yatis* for academic help like copying the text and preparing paintings in accordance with the texts.

Many *Vijñaptipatras* are preserved in the Jain *Bhaṇḍāras*, Manuscript Libraries as well as private collections. Since Jainism mainly spread over Gujarat and Rajasthan, these two states of Western India have become the homes of Jain paintings. The Oriental Institute, Baroda is one of the best and the richest Manuscript Repositories across the world containing around 5000 Jain Manuscripts. The Institute has a compendium of illustrated, rare and precious Manuscripts belonging to different historical time periods acquired from various parts of India and now the collection has reached to more than 30,000. Among these, the *Vijñaptipatras* hold a very pertinent position for the visitors. After the study and publication of Jaisalmer *Vijñaptipatra* in *Kritirakshan*, I was motivated to take up the study of my own city based Baroda *Vijñaptipatra*. In the present paper an attempt is made to present extensive as well as intensive study of the Baroda *Vijñaptipatra*.

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2. Moti Chandra, A Painted Scroll from Nepal, *Bulletin of the Prince of Wales Museum*, Bombay, No.1, 1950-51, pp.6-14.

3. Hermann Jacobi, The Auspicious Dreams of Ksatriyani Trisala, *Jain Journal*, April 1971, Vol.V. No.4, pp.188-193.

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Exploring and Locating Baroda-*Vijñaptipatra*

The Baroda-*Vijñaptipatra* is found registered in the hand list and catalogue of the Oriental Institute as 'Five photographs of old Baroda city'. Till date due to its being wrongly accessioned as 'Five photographs of old Baroda city', it has been not known as *Vijñaptipatra* . For the first time while verifying the manuscripts for the preparation of the fourth volume of the Catalogue of the manuscripts of the Oriental Institute, I come to know that these are the photographs of *Vijñaptipatra*. The five photographs have the stickers with type-written numbers 67 to 71 with the name *Vijñapti-patrikā*. However, mere photographs in an identical model of any *Vijñaptipatra* were not authentic enough to prove them to be the photographs of *Vijñaptipatra*, particularly of Baroda city. Moreover the photographs do not contain the entire *Vijñaptipatra*. The last photo contains few lines of the text, which are not clear enough to decipher even with the help of modern techniques. This anxiety driven curiosity led me to know whether it has been studied by Hirananda Sastri and it is wonderfully found included in his book *Ancient Vijñaptipatras*. But Hirananda Sastri's book also contains the same five black and white photographs of it. These Photographs are no where available in their coloured form. The book of Hirananda Sastri was published in 1942 while the Institute received five photographs of this *Vijñaptipatra* from Dr.U.P.Shah, the then Deputy Director of the Oriental Institute in 1963. Even today also I could not trace them in any Jain *Bhaṇḍāra*. Hence, mystery regarding the possession of the original *Vijñaptipatra* still persists. Hirananda Sastri has not furnished the text of the *Vijñaptipatra*. He mentioned about its publication by Pandit Lalchandra Gandhi of the Oriental Institute, Baroda in the monthly named *Suvāsa*, yet to be traced. But I got this text published in *Sāhitya* by Bhogilal Sandesara, where it is mentioned that Sandesara got this *Vijñaptipatra* from Muni Kantivijayaji. All efforts lead to the conclusion that the Baroda *Vijñaptipatra*, existed and was partly studied by scholars from time to time and therefore the present paper prauffers not only a complete study based on the compilation of the studies and researches earlier conducted by various scholars but also the latest findings, adding a new dimensions to its historical existence and latest significances.

Physical Description:

Accession No. : 21398
Date : *Vikrama Saṁvat* 1852 (1796 AD)
Received on : 22.03.1963
Original source : Private collection of *Pravartaka-muni*-Kantivijaya
Donated to Institute : by Dr. U. P. Shah in form of five black & white photographs
Size of Original : 42.2 feet long × 10.5 inches wide
Illustrations : 32.6 feet long
Text : 9.4 feet

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The content of the *Vijñaptipatra*

The *Vijñaptipatras* are divided into two categories : The Illustrations and the Text. At the outset of the scroll, there are sequential and thematic illustrations.

First set of illustrations: The first photograph abruptly starts with a meeting in the palace, where the king is found discussing with two astrologers with the *cāmara*- bearer by the king's side and one attender at astrologer's side. This is followed by the decorated figure of Pārśvanātha with two *cāmara*- bearers along the sides of the figure. The next scene contains a monk preaching to his disciples including female disciples. Two nuns are shown preaching three high class women, embellished with precious jewels and Marathi as well as Gujarati style of clothes. (see Fig. 1)

The city of Baroda: These pictures are followed by the historical pictures of the city of Baroda. This set of pictures depicts the route to be followed and shows the city of Baroda in considerable details. The first picture depicts the marvellous scene of a market, which has ten shops of various objects portrayed in two columns along the road's sides. An elephant with a Mahout holding a goad is shown in the middle of the Market. The shops are mainly of jewellery, sweets, clothes, weapons. Then we also find the shops of washer-man, cobbler, potter, blacksmith etc. The appearances and attires of the shopkeepers are indicative of their community i.e. Muslims and Hindus.

After the scene of the market, follows the Champaner Gate, where goats are shown grazing (see Fig. 2). Then commences the scene of residential area (Perhaps *Juna Sarkarwada*). Earlier the area from Champaner Gate to Mandavi was known as *Juna Sarkarwada,* at present same area located opposite central Library is known as Apanabazar. Here soldiers are found holding rifles and wearing hat, coat like British army-men. Then the Jain temple and a temple of Lord Krishna are portrayed. A Beautiful illustration of Mandavi Gate and the Aggad rampart (*Aggad Medan)*(from Mandvi to Panigate Road) is praiseworthy (see Fig. 3).

The city consists of security, *havelis*, temples, shops, residents and *Śvetāmbara* Jaina temples. The sculptural filigree, screen windows, delicate pavilions and beautiful balconies of the mansions are simply amazing. The picture also details Guards at the gate holding weapons riding on elephants and horses. The epistle also portrays the road along with

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people and soldiers riding on elephant and holding flags in their hands are also shown. Regarding the market places depicted in *Vijñaptipatras,* Surendra Gopal remarks: " We learn from these about food that was popular, textiles that were in use, the market that served local needs and the people who provided leadership in both secular and religious affairs."[4]

Procession: After this, commences a rich and illustrious picture of procession to receive the male and female monks. Unlike Jaisalmer *Vijñaptipatra*, the procession is portrayed in small and various pieces and not found in one complete whole. The procession presents marvellous illustrations of soldiers holding flags on horses, appear to be Marathas from their attires. The scene (see Fig. 4) of a chief sitting on *Ambāḍī* (decorated seat on elephant's back), probably Govindarao Gaekwad (Ruled 1793 to 1800 AD), son of Damaji and Ramabai, is very attractive. This epistle was prepared during the reign of Govindarao Gaekwad in 1796 A.D. Two chiefs on horse-back, two chiefs in palanquin (*Pālakhī*) are also beautifully portrayed. Then follows the scene of a lake (*Raje Talava,* perhaps *Muhammad* Lake) and Jain temple. The scene of flag bearers, musicians, a *Śrīpūjya Udayasāgarasūri* walking under a canopy with attendant waving *cāmara* and women escorted by a virgin girl speaks of the enthusiasm in the hearts of people of Baroda (see Fig. 5). The picture also portrays the outskirts of the city showing a small temple containing *pādukās,* trees, temples and a house.

The Rajput-Mughal style of painting is observed here. There is no scope to study the scheme of colour as photographs are available in black and white form. The next segment of my article is a reproduction of the text that may induce a better understanding of this *Vijñaptipatra.* After illustrations commence the actual *vijñapti-* a letter of request.

The text:

The photographs of this epistle do not contain the text except few lines of the beginning. The text has been not produced by Hirananda Sastri in his book. Therefore, the text that is published by Bhogilal Sandesara is reproduced here.[5]

अथ श्रीवटपद्रक्षेत्रवर्णनमाह । अथ गज्जल उच्यते ।।

(दुहा)

सेवकनें वरवाचिनी भगिनी शशी अवल्ल;
हूंस छै वटप्रद नयरनी करवा एक गज्जल्ल

4. Surendra Gopal, Social Life in Gujarat & Rajasthan in the 19th century as revealed in a scroll of invitation, *Jain Journal,* 1972, Vol.VI, No.3, pp. 106-108

5. Sandesara Bhogilal, 'Dipavijayakṛta Vaḍoḍarānī Gazal', *Sahitya,* Vol. II, No. 2, February, 1932

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(गजल)

वटप्रद क्षेत्र हें बीराक्, तटणी बहुत हें नीराक्;
लांबी गीरद दो कोसांक, क्या हैं शत्रुकी होशांक् ? १

आगौ राव दामाजीक्, जेसा न्याय सामाजिक्
गोला नावसें सांध्याक्, कील्ला ते तणा बांध्याक् २

कील्ला खूब हे उंछाक्, सीसागारसें सिंचाक्
गाडावट्टसें चोडाक्, उंचा बूरज हें दोडाक् ३

बूरजे नालकी पांतांक्, नीरखण होत हें खाताक्
उनका मान नव गज्जांक्, दूजा बहोत हें सज्जाक् ४

चारु च्यार दरवजेक, अलका नयरकें लाजेक
ग्यायकवाड सीयाजीक, गंगा मात हें माजीक ५

गोविंदराव हें राजाक, उनका सेन न कहेता जाक;
मयगल झूलते मातेक, महावत वां न केतातेक ६

गजके चटनमें तोडाक, सुंके कमलका दोडाक;
पाखर खूब सुकता तांक, घोडा खूब ठकुरा तांक ७

पाटवी राव आनाजीक, दुजा राव कहानाजीक;
गुर्जर प्रांतमें चावाक, कांनुराव हें बावाक ८

ओतो शस्त्रसें शूराक, न्यायी न्यायमें पूरांक,
जीण दिन असवारी जावेक, सखरा सहेर साहावेक ९

रावळा हें दीवानाक, अपनी बूधसें दानाक;
सेवक बहोत हें न्याराक, नित्ये जात दरबारांक १०

केते रहत उंहां बेठके, नाहि मीलन अेके ठेंक;
केते धरत वजरानांक, खावंद देत परमानाक ११

सीवाराम रंगीलाक, उनका बहोत बंगीलाक;
फतेसंघ केवारेक, दीनी दोलतां भारेक १२

तेणें दीनमान था जेसाक, सब यामान हें तेसाक;
परनी देसकी लावांक, हाथी होत सरपावांक १३

संधि, गाडदी वहेक, हुकमैं मोरचें अड्डके;
केकि पंक्तिमें झाझाक, साथें करत अवाजाक १४

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निकिथोडे धूपांक, पटा ग्रहत हें चूंपांक;
धूपांदार मद मस्ताक, टुंणा देत हें हस्ताक १५

अेसें च्चारू दरवाजेक, बेठें गारदी छाजेक;
पोहो राय दोतरफांक, जीनकी खूब हें कोरफांक १६

निकां आठ दरवानांक, वहें बहोत जरवानाक;
जाची खलककुं खालेक, दांणी दाणमें झालेक १७

इणसें सरे समासाक, वर्ण नगरका खासाक;
निकी पटोल्यां पोळांक, उनको पोनलकी ओल्यांक १८

मीलते कंदोरे भारेक, रेसम बहोत हें बारेक;
आलाथांन उधराक, सागरगच्छन मोहाराक १९

वाचक रहते संताक, उनका सीस सुवीनिताक;
मनमोहन प्रासादाक, मूरत ऋषभ आह्लादाक २०

भाविया भावसें वंदेक, भवका पाप निकंदेक;
चंतामण भगवानाक, देवें मुक्तिका थानाक २१

विजयानंदका आलाक, साधसैन मत हें बालाक;
गीतार्थ रहें चोमासाक, करतें ग्रंथ अभ्यासाक २२

अेसी पोलके अग्गौक, मंडी-दाणकी जग्गौंक;
छापा करत हें दाणीक, दुसरी देत सेंहे नाणीक २३

कणकी पीठ हें पासौक, कणकी बोत हैं रासोक;
पोठ्यां लात वनझाराक, कणका करत व्यापाराक २४

बेठें बहोत तपसादीक, मीसरी, सकर, सोपारीक;
मीरच्यां, एलची, तज्जाक, चारोली, खारकां, वज्जाक २५

खसखस, सूंठ, वरहालीक, पूडीयां देत हें वालीक;
ओले हाट तमामांक, चीजां देत अमामांक २६

अग्गौं मांडवी नीरखेक, देखत वारही हरखेक;
बेडें सराफीक मौजीक, नाणां परख वेंचोजीक २७

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सिक्कें नवनवें ढग्गोंक, नाणावटीकें अग्गोक;
सक्कां खूब भरां अच्चीक, हूंडां देत हें जच्चीक २८

जंबूसर, सुरती, सक्काक, परखांदार हें पक्काक;
शी आशा हीनकी चेराक, जिनके सिक्के समसेराक २९

चलणा बहोत हें हूंजीक, भागावंतकी पूजीक;
पेंसें भाव परसाणेक, लेते लीक उंन गणेक ३०

गंडी छोड उंहां केतेक, लाठ्यां हरामी तेंतेक;
भंगी भंगसें आतेक, केफी केफमें रातेक ३१

बेठे तंबोली झाझेक, बीडें देतहें ताजेक;
नागरवेल, गंगेरीक, चेलकी पान मंगेरीक ३२

बूराखांड, जंधोइक, सुखडी करत कंदोइक;
मगदल, जलेबी, खाजाक, बरफी लेत हें झाझाक ३३

पेंडा, लाडूवा, मावाक, खलका लेत हें खावाक;
धेवर, सकरपारेक, ममरा-सेवहें खारेक ३४

गुजरीमें वस्त जे मीलतीक, ताकुं वर्णवुं तहतीक;
धोती रेसमी कोरांक, दुपटे कसबकी लेहिरांक ३५

मीसरु, मीसझर मोंघाक, रंगत वस्त्र हें सोंघाक;
पाथौ दोरीया वीकतेक, अदल मूंलही करतेक ३६

नकली बोहोत दंताराक, उनका पंथ हें न्याराक;
नगरजनवासी हें भोलाक, देवें दंतका गोलाक ३७

आगैं धरत हें चूडाक, आपें हृदयका गूडाक;
नंग रंगत हें नारीक, मुखसें देत हें गारीक ३८

तीकी पोल घडियालीक, हवेल्यां खूब मतवालीक;
फतेसिंघकी भारीक, गोखूं, गोखमें बारीक ३९

कार्तिक पून्यमें मेलाक, रसीआ लेंत हें खेलाक ४०

दीपकमाल हें उंचीक, वातो गगनसें पोंहोंचीक;
दीपक श्रेण हें ताजीक, वामें जोत हें झाझीक ४१

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दादा पास हें पासौंक, पूरत मन्नकी आसोंक;
आंगी होंत नव अंगेक, भावी स्तवन अेकेगहेंक ४२

वीरचंद शाहका गेहाक, जीनसें रहत हें नेहाक;
आगम प्रश्नसें कर्ताक, आणा पासकी धरताक ४३

केवलसाह हें धार्मिक, श्रोता खूब हें मार्मिक;
संघ में बहोत साबासीक, नरसिंहपोलका वासीक ४४

हरखजी शाह नरो जांक, वंदे ऋषभजी नमो जांक;
रंगत खूब जना लाक, मंडप चोक विशालाक ४५

महेता पोलकी वस्तीक, उंहो के बोत हे मस्तीक;
वीजयादेवका आलाक, उंचा गोख हे महालाक ४६

भद्दरबारी कमठ्ठाणाक, लगा बहोत उंहो नाणाक;
कीना राव मानाजीक, जीनकी मांडणी ताजीक ४७

गेंडा, बाघने चित्ताक, जोतां जोत हें भीताक;
निकी मोज इण सहेरांक, सरवर वर्णवुं घहेरांक ४८

सरवर खूब सरसीआक, मीलते बोत हां रसीआक;
सुरेसर दुसरा न्याराक, पानी भरत पनीहाराक ४९

जाति जोरीयां लारेक, अपनी वात संभारेक,
हसती हाथसे तालीक, देती मूंहसे गालीक ५०

पनघट पंथसें वहेताक, सहीसें करत संकेताक;
फूलर झूलरां जातीक, अपने रंगमें मातीक ५१

सीआ बाग हें बड्डाक, फते बाग हें अड्डाक;
मस्तुबाग हें मोटाक, उनका उर्ध्व हें कोटाक ५२

सेहे तुत झमरखांक, केले, अंजीर, कमरखांक;
इक्षु, अनार, अन्नासाक, श्रीफल, निंबु, फन्नासाक ५३

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चंपक, जूंहडी, अंबाक, मोगर, केवडा, लिंबाक;
मरूचा, मालती, जीइक, दमणा, गुल्लनें राइक ५४

बंगमें बागमें चारूक, पग पग बेठकां वारूक;
उनमें रहत अरमाणीक, जातौ बोहोत परमाणीक ५५

कांटे पासकी वस्तीक, जनसा मीलत हें सस्तीक;
बेठें सीख कंसाराक, पंथी करत ऊताराक ५६

अेसें बरण अढारक, कौं लहें नयरका पाराक ?
वड्डोदा नयर नगीनाक, पावन चरनसे करनाक ५७

चाहे मेघ ज्यूं मोराक, चाहे चंद चकोराक;
संघ सब करत अरदासाक, आना पूज्य चोमासाक ५८

अेसी लोककी आचरण्याक, देख्या वडोदा वरण्याक;
गुनी जन हांसी ना करनीक, गज्जल **दीपनें** बरनीक ५९

पूर कीध गज्जल अव्वल अढारसें बावन;
थावर वार, मृगसीस, मास, तिथि पडवें दीन, पक्ष उजासें;
उदयो उदयसागरसूरि, पुण्यसागरसूरि तणा सीस छाजें;
राजराजेश्वर श्री उदयसागरसूरीश्वर रंग राजें.

इति श्री गज्जल समाप्तम् ।

The line from the text ; गुनीजन हांसी ना करनीक, गज्जल **दीपनें** बरनीक evidenced that it is composed by 'Dīpa'. Dīpa means Dīpavijaya, a Jain *Yati*, who has also composed *Gazals* on Surat, Udaipur, Kawi, Khambhat and Jambusar.[6] A Gaekwad ruler Anandrao honoured him with the title *'Kavirāja'*. Dipavijaya stayed mostly in Baroda and designated himself as *kavibahādura*. He was a disciple of Ratnavijayagaṇi. The text is written in Devanāgarī Script. The language of the text can not be categorically claimed as Hindi or Gujarati. It is a blend of

6. *Jain Gurjar Kavio*, Part-VI, Compiled by Mohanlal Desai, Mumbai, 1989, pp. 186-192.

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various words of Hindi and of Gujarati, spoken in the middle ages. An influence of Persian language is also noted.[7] However, the author Dipavijaya is idenitified as Jain Gurjar Kavi. Baroda city is described here in *Gazal* form and it has 120 lines – अथ श्रीवटप्रदक्षेत्रवर्णनमाह । अथ गज्जल उच्यते। This Gazal is published in many Gujarati magazines like Forbes, Suvasa etc. and in some books also as an independent piece of Gujarati Literature. Each line has typical ending with *ka*. Since the request is made from Baroda to Udayasāgarasūrijī who is staying in Patan in North Gujarat , the description of the citizens of Baroda, beauty of women, various shops, Jain temples is found in the text. *Vijñaptipatras* generally shed light on various modes of worship, Jain *Ācāras, Bhāvas, Guṇas*, names of *Jinas* and their *Gaṇadharas* are described in the text of this epistle as noted by Hiranand Shastri. Hence it appears that the text is partially published by Bhogilal Sandesara and the part of it is not available anywhere except the original epistle. Hiranand Shastri had previledge to see the original epistle which is now not available to me. It may be lost for ever or it may be existing somewhere else. Udayasāgara Sūri is addressed by the hosts. Some important personages and chiefs of Gaekwad dynasty like Rao Anaji, Rao Kahnaji, Rao Manajik, Shivaram etc. are also mentioned in the text. The two gates - Champaner and Mandavi are beautifully portrayed. The epistle ends with the request made to Yati to reside in Baroda during rainy season (*cāturmāsa*). List of the hosts, eulogy of Jain *Yatis*, request to *Yati*, assurance for funding and many other information generally found in every *Vijñaptipatra*, are missing in this *Gazal*. However, the text furnishes interesting information about the various food items that are sold in the market:

बूराखांड, जंधोइक, सुखडी करत कंदोइक
मगदल, जलेबी, खाजाक, बरफी लेत हें झाझाक
पेंडा, लाडुवा, मावाक, खलका लेत हें खावाक
धेवर, सकरपारेक, मामरा–सेवहें खारेक

It speaks of Ghadiyali pole, Narasimha pole, Mehta pole:

तीकी पोल घडियालीक हवेल्यां खूब मतवालीक
संघ में बहोत साबासीक नरसिंहपोलका वासीक
महेता पोलकी वस्तीक, उंहो के बोत हे मस्तीक

7. *Gujarātī Viśvakoṣa*, Vol. 6, Ahmedababd, 1994, p. 386.

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Siyabaug, Fatehbaug, Mastubaug etc.are mentioned in the following words:

सीआ बाग हें बड्डाक फते बाग हें अड्डाक

मस्तुबाग हें मोटाक उनका उर्ध्व हें कोटाक

Names of fruits and flowers are also mentioned:

सेहे तुत झमरखांक केले अंजीर कमरखांक

इक्षु अनार अन्नासाक श्रीफल निंबु फत्रसाक

चंपड जूंहडी अंबाक मोगरा केवडा लिंबाक

मरूचा मालती जाइक दमणा गुल्लनें राइक

The colophon reads:

पूर कीध गज्जल अव्वल अढारसें बावन

थावर वार मृगसीस मास तिथि पडवें दीन पक्ष उजासे

The Post-colophon reads:

संवत् १८५२ ना वर्षे शालिवाहनकृते १७१८प्रवर्तमाने मासोत्तममासे शुभकारीमासे १ शुक्लपक्षे १ तिथौ मंदवासरे श्री शुभकारी दिवसे लेख लिखितम् । शुभं भवतु ।

Thus the *Vijñaptipatra* is written in *Samvat* 1852 i.e. 1796 A.D. According to Indian Ephimeries it can be dated back to 12th December, Saturday, 1796 A.D.

Conclusion: Based on the revelation and the analysis of this Baroda *Vijñaptipatra* it can be deduced that it is not only a documentary evidence of Jain Community, it served as a mirror to comprehend the history of then Baroda city. It is a very pertinent source of information regarding history, town-planning, business, architecture, religion and customes of local people of 18th century Gujarat. The chariot shown in the illustration resembles the same which is found in royal family. The royal emblem of the Gaekwad dynasty is sword and shield but in the illustration, the flag with a crescent moon and a star leads to ambiguity. Though the *Vijñaptipatra* was not found in its complete and original form, the present study will definitely help to understand the glory of Baroda city during the Gaekwad rule. However, the search for the original epistle is still on.

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Fig. 1

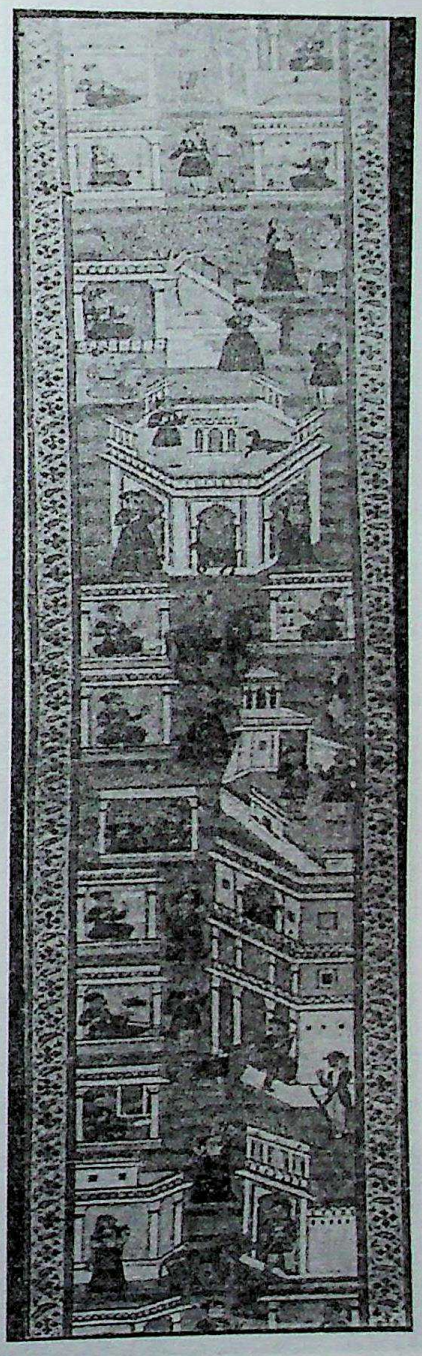

Fig. 2

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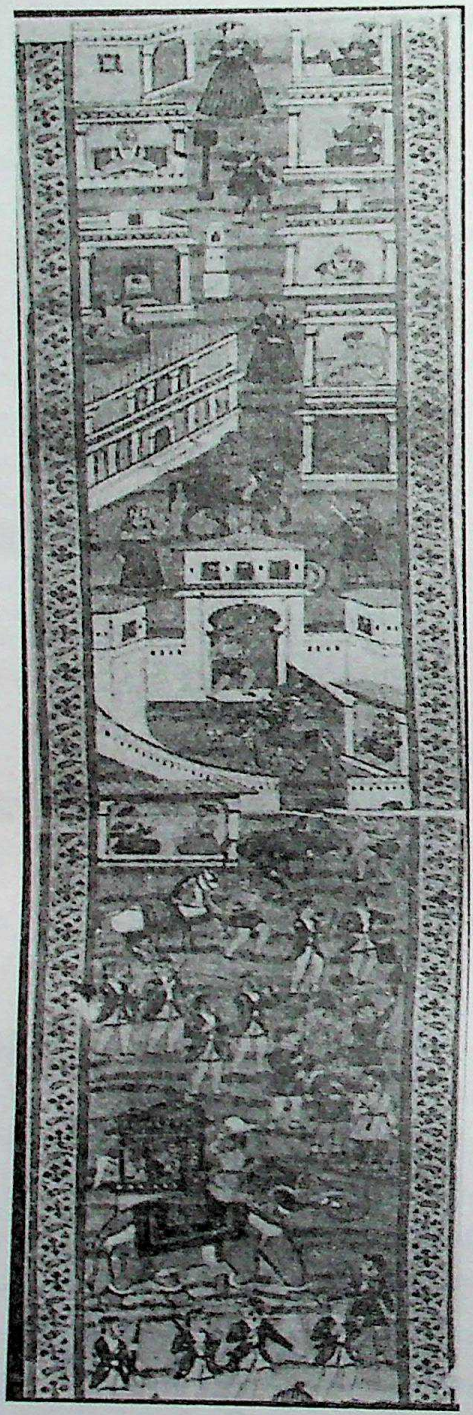

Fig. 3

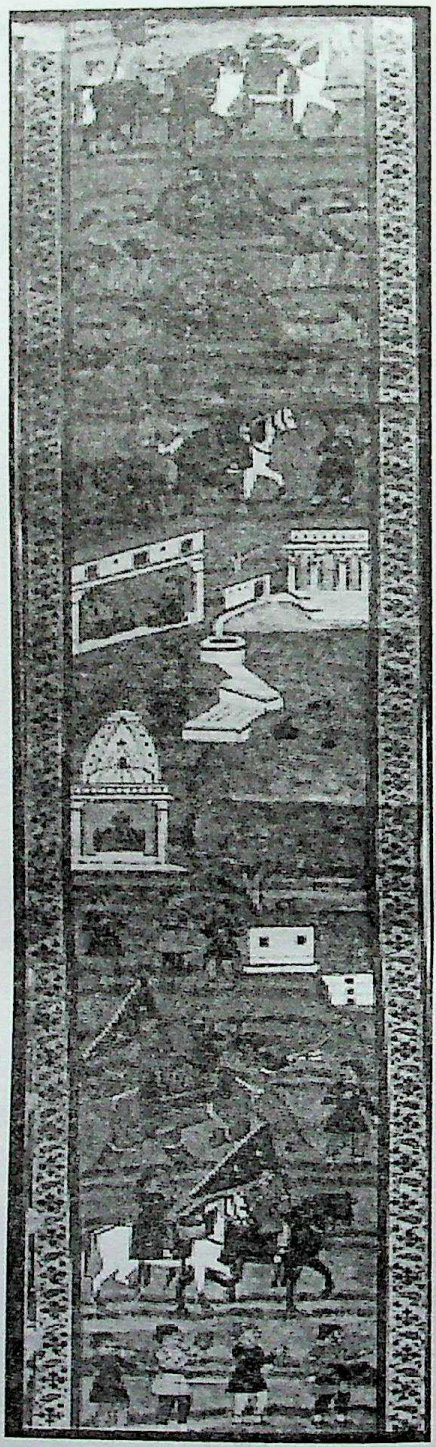

Fig. 4

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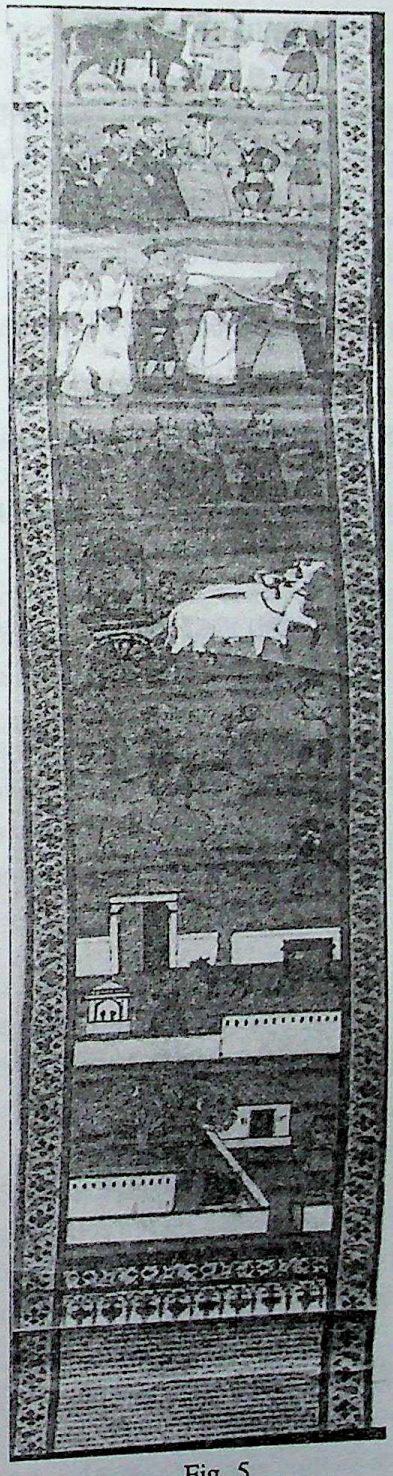

Fig. 5

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6. Mehta, R.N., *Vaḍoḍarā : Eka Adhyayana*, Oriental Institute, Baroda, 1987

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ISSUES OF ERRORS IN USAGE OF ADJECTIVES IN THE SYNTAX OF MODERN SANSKRIT

Malhar Kulkarni, Chinmay Dharurkar, Dipesh Katira, Rajashree Oak•

Background

This paper aims to present with the help of discussion on two cases, how error analysis is viewed by traditional Sanskrit scholarship with reference to Modern Sanskrit usage. This paper is a part of a big project undertaken at IIT Bombay to edit, annotate and discuss the three main modern works in this regard, namely, *Vāgvyavahārādarśa* and *Śabdāpaśabdaviveka* both by Charudev Shastri and *Śuddhikaumudī* by Janardan Hegde. All these three works put together, give us a collection of more than 1000 sentences which contain errors. We aim to classify all these data under different heads and would like to present them in the form of a table like the one added at the end of this article in an Appendix.

Most importantly, all these works discuss the causes of errors which are very important from our point of view. Our methodology in analysing these works relies mainly in comprehending the discussions which explain the errors and to fathom the reasonings involved. We wish to analyse these reasonings and arguments in as free and independent a manner as possible.

For the purpose of the present paper, we have selected two cases dealing with errors in the usage of adjectives as noted in *Vāgvyavahārādarśa*. The paper is divided into following sections- 1. Introduction, 2. Adjective, 3. Error analysis in Sanskrit, 4. Sentence analysis.

1. Introduction

Although the term Modern Sanskrit literature is used extensively, the exact period intended by the term 'modern' in this context is not standardized. However, the works on modern Sanskrit such as Raghunathacharya (2002), Shukla (2002), Ranganath (2003), consider the literature in the period 19th century onwards as modern Sanskrit literature.

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The syntax and various issues related to syntax are analyzed largely by traditional Sanskrit scholarship and modern works on Sanskrit grammar. Yet, the modern Sanskrit literature draws attention to many issues of syntax which are not dealt by the system of traditional grammar and modern critical works on Sanskrit grammar. These issues include influence of modern languages on Sanskrit, the issue of loan-words and phrases, borrowing of words and phrases from other languages etc. This paper aims at analyzing a specific issue in syntax of modern Sanskrit namely the issue of adjectives.

2. Adjectives

An adjective modifies a noun or a pronoun by giving more information about their referents. Adjectives may be classified as attributive adjective, predicative adjective, substantive adjectives etc.

2.1 Adjectives in Sanskrit

Generally the adjectives are like those used in English as attributive nouns. The adjectives are also used as independent nouns, e.g. the word *rakta* is used as an adjective in '*raktam puṣpam*' and as a noun in '*śuṣkam raktam*'. Though the default word-order for adjective, substantive would be the one where adjective precedes substantive, in this case, it is mainly through context that one can decipher, where *rakta* is a substantive.

It has been rightly observed by Joshi (1967) that adjectives and substantives are a single class in Pāṇini. [Please see Joshi (1967) for more details]. For Pāṇini, morphologically or grammatically speaking there are no distinct classes like adjective and substantive. For Pāṇini, it is the sup-marking that determines the grammatical category of a *pada*. So, may it be an adjective or a substantive, both are a single category in Pāṇini, namely *subantas* (the ones that end in *sup*-suffixes). Joshi remarks "The term grammatical category refers to the morphemic form conveying the notion of gender, number, person, tense, mood, etc. "The parts of speech" is a logical categorisation presenting the general procedure for classification of words upon a plan which although supported by logic, is no single way contrary to the grammatical facts." [Joshi (1967:19)]

The question remains what are adjective or *viśeṣaṇa* and substantive or *viśeṣya* then? They are certainly not the grammatical categories. They are relative (in relation to each other) logical, functional or/and pragmatic (to include speakers' intentions etc.) categories that may not match with the grammatical categorical classification. Also, this disqualifies them to be core, technical terms in the grammar, as the terms do not partake in the core-word-formation processes. To quote Joshi (1967:19) in this regard: "The grammatical categories may place different logical facts under the single category provided that they have

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the same grammatical function, not withstanding they have nothing in common from the logical point of view."

2.1.1 The two ways of accommodating the way the adjectives in Sanskrit behave

- Lexico-sementic: Here the idea is that adjectives when lexical (in the lexicon) are mere *guṇavācakas*, and when used, are *pro*-nominal, i.e, in the form, they look like nouns and also they become *guṇavācakas*. It means that the word '*rakta*' as a lexical item means the quality 'RED' but when used along with the case termination in a sentence as '*raktam*' it would mean 'an entity possessed of redness'. Thus, adjective as a class of words, (in case of the languages in which adjectives do not carry a morphologically distinct marking) is a notional, logical or lexical category, as against morphological or grammatical.

- Grammatical: Here typologically speaking, if a language is highly inflectional, then adjective-substantive agreement may be rigorous. So, it is the agreement which is fecund, and brings about similarity in the form of adjectives and substantives (in case, number and gender) in Sanskrit. The approach is distinct from the above one and needs to be articulated because unlike in the first, where we put forth the notional, semantic or logical argument for *vyaktivācakatva* in the adjectives, here we see the stark morphological reality also to be in conformity with the above proposition of *vyaktivācakatva* of the adjectives.

In the light of these two approaches what can be said about the adjectives in English is that, in English, adjectives are treated as a different class of words in terms of endings. The adjectival suffixes in English do not carry any information about the gender and number, unlike the Sanskrit ones. They may only be assigned the comparative and superlative suffixes. The morphological form of the English adjectives seems to convey the idea that adjectives mainly denote the *guṇa* or quality i.e. they are *guṇavācakas*.

2.1.2 More on the Lexico-semantic approach

Adjective is a word that functions as a qualifier of the noun. Thus, adjective is a word that denotes a quality. The question arises here is, does adjective or *viśeṣaṇa* literally denote a *guṇa* or a *dravya*? Does adjective denote a 'quality' or 'something that possesses the quality'?

It seems that in Sanskrit, *viśeṣaṇa* does not denote *viśeṣa*, but it denotes something that possesses the *viśeṣa*. Thus the adjective *rakta* does not denote *raktatva* which is a *guṇa* but it denotes 'something that possesses the quality of *raktatva*'. Thus adjective does not denote *guṇa* but denotes *guṇayukta*. Note that we are not stating the facts that traditional Sanskrit grammarians hold completely true for Sanskrit alone, but we would not be unwilling to buy

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the idea that given the agreement between adjectives and substantives in Sanskrit, one may say that Sanskrit adjectives denote the *guṇayukta*, overtly through their morphological shape.

2.1.3 *guṇayukta- jāti* or *guṇayukta-vyakti*

The lexical meaning of an adjective is a particular *jāti* that possesses the particular quality denoted by the adjective. The isolated word or the *prātipadika rakta* will not denote any individual but the class in general that is distinguished by the quality of *raktatva*. The *prātipadika rakta* will distinguish the whole class that possesses the quality of *raktatva*.

This is not the case when adjective is used in a sentence. When used in a sentence, the adjective is not functioning as the distinguisher of a class but it distinguishes a *vyakti*, the substantive. Hence, in a sentence, it is necessary to change the *prātipadikārtha* of an adjective namely *jāti* to the *padārtha* namely *vyakti*. This purpose is solved by the use of a particular case affix. *Mahābhāṣya* [(Ed.) Sharma (1988:68)] states this point in the analysis of aphorism 1.2.52. "*viśeṣaṇānāṁ vacanaṁ jātinivṛtyartthaṁ*[1]". The case affix assigns a particular gender and a particular number and a particular relation with the action in the sentence. Thus when this case ending is attached to the word denoting adjective, the meaning of 'quality' becomes subordinate and the primary meaning of the word becomes the '*vyakti* that posseses the quality'. Since adjective distinguishes substantive, the adjective in a sentence denotes the *vyakti* same as denoted by the substantive. In fact, the pair of adjective and substantive is not treated as a pair of main and subordinate but the pair is treated as two main nouns denoting the same *vyakti*. Hence, the adjective will have the same relation with the verb as the substantive.

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1. *vacana*, one of the ambiguous terms, refers either to speech or (grammatical) number. In several utterances like *viśeṣaṇānāṁ vacanaṁ jātinivṛttyartham* etc. *vacana* may justifiably/reasonably be taken to be meaning grammatical number. As particularly in this utterance, *jātinivṛtti* can take place only when the *viśeṣaṇa* gains the agreement feature in terms of 'number'. No other agreements save *vacana*, *viz*, gender and case can bring about *jātinivṛtti*, the way *vacana* can. *Vacana* occurs throughout the *Aṣṭādhyāyī* in both the senses 'speech, mentioning, indicating or meaning' and 'number'.

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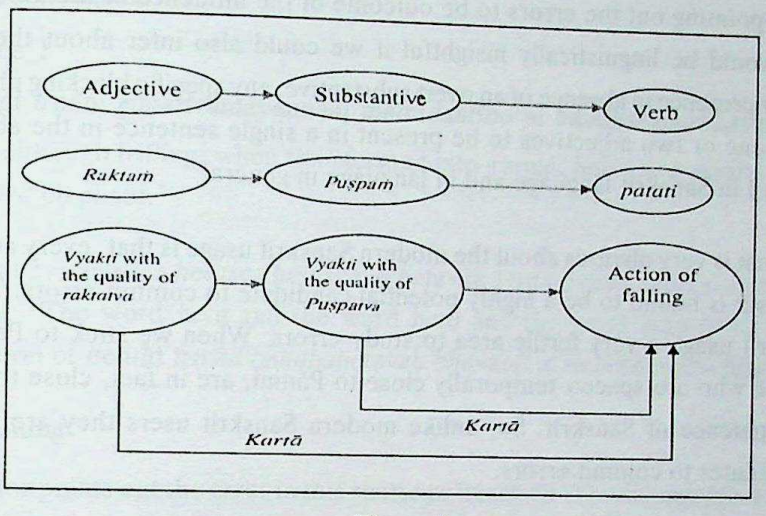

Figure 1

1. Sanskrit and Error Analysis

In the very idea of error, it is the second language learner or non-native learner learning another language, who is committing or rather, it is (s)he, by whom errors are being committed. The very definition of 'error' constitutes this fact. Also, errors by definition, then are, to some extent, anticipated (not unexpected) and may be systematic.

A very important issue with Sanskrit errors then arises, which may be problematised, is where are the native speakers of Sanskrit, to hold them as the standard and contrast the non-native, second language users of it – who are candidates to commit errors. One easy answer to this would be: hold Pāṇini's grammar as the standard one and whatever unfits it would be errors. Here Pāṇini's grammar itself is being held to have a complete knowledge of the language that native speakers have of their own language. One point debatable here would more concern with the sociolinguistic history of Sanskrit, which would raise questions like: Were Patañjali and Kātyāyana native speakers/users of Sanskrit? Bloomfield (1927: 66) remarks, "The later grammarians, including, I venture to say, Patañjali, were in no position to criticize the facts thus given by their predecessors; for them Sanskrit was a second language, spoken to be sure, but preserved and by them acquired through a literary tradition, much as was classical Latin for a learned Italian of, say, the fifth century A.D." [Also see Deshpande (1979, 1994), Joshi (1991)]. If not, not denying their authority within the tradition and authenticity in the study of Sanskrit, both of them can be held to be candidates to commit the errors. Still, we may stick comfortably to the Pāṇinian grammar as the standard one, to demarcate errors, in this study.

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Apart from pointing out the errors to be outcome of the influence of the modern Indian languages, it would be linguistically insightful if we could also infer about the nature of adjectives (their presence in absence of an overt substantive, any specific blocking phenomenon for more than one or two adjectives to be present in a single sentence in the absence of a substantive etc.) in Sanskrit language and in language in general.

One thing that is very obvious about the modern Sanskrit usage is that, every author being a non-native user is bound to be a highly potential candidate to commit errors. This makes modern Sanskrit usage a very fertile area to study errors. When we stick to Paṇini as the standard, those who are spaceo-temporally close to Pāṇini, are in fact, close to the native speakers/competence of Sanskrit. So, unlike modern Sanskrit users they are not-highly-potential-candidates to commit errors.

In the traditional Sanskrit grammar, we do not find works that can be termed as error analysis. *Durgaṭavṛtti* of Śaraṇadeva (1300 AD) discusses various usages in the Classical Sanskrit literature that can be called as errors according to the Pāṇinian grammar. In modern times the *Vāgvyavahārādarśa* and *Śabdāpaśabdaviveka* of Charudeva Shastri and *Śuddhikaumudī* by Janardana Hegde are the works which can roughly be held to be close to error analysis.

Charudeva Shastri most of the times, quotes the traditional three giants to point out an error and is content with that. In fact, his notion of error is an outcome more of the traditional prescriptivism. He holds a certain sentence to be an ill-formed one with evidences from Pāṇini, Patañjali etc., and suggests a well-formed one. Our study is distinct from that as we try to come up with the explanations as to what causes those usages in modern Sanskrit. We also analyse what causes blocking of those usages in Sanskrit. We may also attempt to critically examine, the reasons, citations provided by Charudeva Shastri, in the light of non-traditional Sanskrit linguistic analysis and see if could come up with reasonable arguments, to what extent, these modern usages may be justified and accommodated in a Sanskrit grammar that would be 'modern'!

In our present study, we would be re-considering two sentences that have been termed as erroneous in Charudeva Shastri's *Vāgvyavahārādarśa*. A fresh thought would be given on them from the point of view of error analysis. The arguments thus arising in and against the favour of Charudeva Shastri on each of these two sentences will be presented along with the comments and conclusions, if any.

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4. Sentence Analysis

4.1 Sentence 1

Tucchānyapi tṛṇāni guṇattvamāpannāni mattadantino'pi bandhaheturbhavanti /

'Straws although trifling, when transformed into a rope, become a means to detain even an intoxicated elephant.'

Comment 1. *Hetuśca hetuśca hetuśca iti hetavaḥ / tṛṇāni bandhahetavaḥ bhavanti ityeva śobhanam /* 'The word *hetu* and the word *hetu* and the word *hetu* collectively become *hetavaḥ* (plural of *hetuḥ*) *tṛṇāni bandhahetavaḥ bhavanti* is an acceptable articulation.'

4.1.1 Reasoning

The author points out the error in this sentence based on the reasoning that the number of the adjective is not the same as the number of the substantive. It is a general maxim of the Sanskrit syntax that the adjective has the declension according to its substantive. The adjective possesses the gender and the number same as the substantive. Pāṇini has not mentioned this as an independent rule, yet usage in many of his rules presupposes this maxim as in these rules, the adjective is declined according to the substantive[2]. *Mahābhāṣya* [(Ed.) Sharma (1988:64)] states this in the following way, *idaṁ tatra ucyate guṇavacanānāṁ śabdānāmāśrayataḥ liṅgavacanāni bhavanti iti.*

Speijer (1993:179) has observed in this regard, "Both classes of noun (adjective and substantive) have the same declension". Wilson (1847: 75) also mentions about this maxim, "Adjective or attributive nouns are inflected in the same manner as substantive nouns admitting the three genders and varying as to their inflectional terminations according to their proper finals agreeably to the rules already given for the inflexions of nouns."

Here the word *tṛṇāni* is the substantive and the adjectives that talk about it are: *tucchāni, guṇattvamāpannāni* and *hetuḥ*. The substantive is in plural and the other adjectives are also in plural according to the number of the substantive. But the adjective *hetu* is in singular.

---

2. The examples of such aphorisms would be (1) 1.1.49 *ṣaṣṭhī sthāne yogā* / The word *ṣaṣṭhī* is a feminine singular substantive and योगा is the adjective with the same declension. (2) 1.1.68 *svaṁ rūpaṁ sabdasyāśabdasaṁjña* / *svaṁ* and *rūpaṁ* are the adjective and substantive respectively. (3) 1.1.71 *ādirantyena sahetā* / *antyena* and *itā* are the adjective and substantive respectively. (4) 1.1.27 *sarvādīni sarvanāmāni* / Here the adjective in apposition *sarvanāmāni* agrees with the substantive *sarvādīni* in terms of gender, case and number.

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According to Charudeva Shastri, this is not according to the maxim of conventional Sanskrit syntax. Hence, the plural form of the adjective *hetu* should have been used to agree with the number of the substantive *tṛṇāni.*

Correct sentence according to *Vāgvyavahārādarśa*

Tucchānyapi tṛṇāni guṇattvamāpannāni mattadantino'pi bandhahetavo bhavanti ।

4.1.2 Comments

Instances of predicative adjectives where an adjective may not agree with the substantive-

- Disagreement of Gender

Asti, bhavati etc. are copular verbs in Sanskrit. It is also permitted to drop them from a sentence where they are copular while their meaning still remains implied. Both the sentences- *rājā kruddhaḥ bhavati ।* and *rājā kruddhaḥ ।* are equally meaningful. The predicate of the copular verb or the copula compliment is also treated as an adjective, irrespective of whether the copular verb is used or implied. Such an adjective still exhibits agreement with its substantive in gender, number and case most of the times. However, this may not be true in case of the predicative adjectives that do not denote the *guṇayukta* (*vyakti*). A predicative adjective can be a word with a fixed gender and rarely fixed number. In the sentence above, the complement *kruddha* is an adjective. It does not have a fixed gender or number. Hence, it conveniently takes up the gender, number and case similar to that of the noun *rājā*. However, in an example like – *strī eva kāraṇam ।*, the complement *kāraṇam* is a noun with a fixed gender (i.e, neuter). Hence, in this case, it is not possible to match the genders. Here, adjective-substantive relation is identified merely by the word order. In the sentence- *rājā tu nirdoṣaḥ strī eva kāraṇam ।*, the word *kāraṇa* is related as an adjective to the word *strī* and not to the word *rājā*. This is mainly understood from the word order.

In another example – *saḥ tu bālā eva ।* it was very much possible to match the gender of the adjective '*bāla*' with '*saḥ*', but this has been avoided deliberately to express a specific meaning. The feminine gender of *bālā* is suggestive of the cowardly nature of the entity indicated by the word '*saḥ*'.

Disagreement of Gender can thus be observed in case of predicative adjectives in various situations of the kinds that have been mentioned above.

- Disagreement of Number

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Disagreement of number between the adjective and substantive is not seen so often. Only a few words have a fixed number. A close inspection allows us to infer that disagreement in number arises in the following two cases:

1. If the adjective has a fixed number, i.e., if the word is conventionally used in particular number only [eg. *dārāḥ* (always in plural), *viṁśatiḥ* (always in singular when meaning the number 'twenty')]

Examples – *viṁśatyā rūpyakaiḥ krītam idam upāyanam।* This example is not of a predicative adjective but an attributive one. The adjective *viṁśati* will remain in singular number though the inherent meaning of the word is plural and though it's substantive is in plural.

In the Example – *iyaṁ mama dārāḥ ।* Though there is an overt disagreement in the number, the sentence is still a valid one in Sanskrit.

2. If use of particular number is suggestive of some particular meaning

An example of the second type is found in the first chapter of *Kāvyaprakāśa* [(Ed.) Arjunwadkar (1992:3)] in the following verse:

śaktirnipuṇatā lokaśāstrakāvyādyavekṣaṇāt ।
kavyajñaśikṣayābhyāsa iti hetustadudbhave ॥

'(i)Creative power, (ii)expertise that is gained as a result of study of the world, scriptures and poetry and (iii) learning under the guidance of the one who is well-versed in poetry are (collectively) the cause of its production'

In his commentary, the author says that the adjective *hetu* is deliberately used in singular to suggest the 'collective importance' of all the three factors. The verse wants to stress the fact that the three factors only collectively and not individually are responsible for creation of a good poetry.[3]

Thus, even if plural is anticipated by the usual logic of the Sanskrit syntax, singular is used to suggest a particular sense. This fact can be accommodated by interpreting the word

---

3. *iti trayaḥ samuditāḥ na tu vyastāḥ tasya kāvyasya udbhave nirmāṇe samullāse ca hetuḥ na tu hetavaḥ । kāvyaprakāśa* [Arjunwadkar (1992:3)]

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'*āśraya*' in the sentence quoted above from the *Mahābhāṣya* [(Ed.) Sharma (1988:64)] "*idaṁ tatra ucyate guṇavacanānāṁ śabdānāmāśrayataḥ liṅgavacanāni bhavanti iti*". *Āśraya* can merely mean various criteria (apart from the mere imitation of gender, number and case of the substantive, when the other are stricter) which would include the gender and/or number specificity if any of an adjective. *Āśraya* can also cover the dependence of an adjective upon the speakers' intention, which in this case is the unity or singularity of various factors that act as the substantives in the sentence. Thus in the sentence '*viṁśatyā rūpyakaiḥ krītam idam upāyanam* |' the *āśraya* for determining singularity is a convention in Sanskrit in case of the cardinal numbers *viṁśati* onwards. The feminine gender is also already assigned to the word *viṁśati*. The instrumentality, however, is due to the case agreement with the substantive '*rūpyakaiḥ*', i.e. the *āśraya* here is the case of the substantive.

Instances from the tradition

ādirñiṭuḍavaḥ |[4] Pāṇini.1.3.5

'The initial *ñi*, *ṭu* or *ḍu* of a root as taught in the *dhātupāṭha* is *it*. [Vasu 2006 (1906: 87)].

Here one would expect *ādiḥ* to be in its plural *ādayaḥ*, which is an adjective of *ñiṭuḍavaḥ* |

***Rakṣohāgamalaghvasandehāḥ prayojanam* |**

Here we see a number and gender disagreement between the subject and the predicate. The reason may be similar to what has been explained in the *Kāvyaprakāśa*, for maintaining *hetuḥ* as the predicate of several items that constitute the subject.

***Vedāḥ pramāṇam* |**[5]

'The Vedas are the authority'.

Vedāḥ is a masculine plural subject, but the predicate *pramāṇam* is singular neuter. This may be explained by the fact that the word *pramāṇa* has this idiosyncratic usage. The same explanation as given by Mammaṭa can apply here. The whole mass of the four Vedas is regarded as one single authority devoid of any internal discords, and so the singular.

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4. *upadeśe dhatorādyā ete itaḥ syuḥ* | Vasu 2006 (1906: 87).
5. *vedaḥ pramāṇaṁ smṛtayaḥ pramāṇaṁ dharmārthayuktaṁ vacanaṁ pramāṇam* |
yasya pramāṇaṁ na bhavet pramāṇakastasya kuryād vacanaṁ pramāṇam || *Vajrasūcī*. [Dvivedi (1985)].

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4.1.3 Conclusive Remark

Having seen these occurrences where subject-predicate disagreement in gender and number is found, it is clear that such instances are not uncommon. So, what Charudeva Shastri discards can actually be accounted for by the reasoning given above. The well-formed sentence suggested by him, in fact, mars the notion of 'collectivity' (of *tṛṇa, veda,* etc.) which is at the heart of such usages.

4.2 Sentence 2

ko'pi kiyānapi duṣṭaḥ syād bhagavantaṁ trātāram upasthitaḥ cet tarati saṁsārārṇavam /

'However wicked one may be, if he worships the saviour god, then crosses the ocean of the material world'.

Commentary ***na hi upādheḥ upādhiḥ bhavati viśeṣaṇasya vā viśeṣaṇam iti bhāṣyokteḥ / kiyān iti duṣṭaḥ ityetanna viśiṣyāt / na caiṣā saṁskṛte bhāṣitabhaṅgiḥ / vipraduṣṭo'pi cet syāt sudurācāro'pi cetsyād iti vā vaktavyam /***

'As the *Bhāṣya* says, there cannot be an attribute for another attribute, nor can there be an adjective for another adjective. Hence, the word *kiyān* cannot be an adjective of *duṣṭa.* Such expression is not in conformity with the Sanskrit usage. So, it should be said as *vipraduṣṭo'pi cet syāt* or *sudurācāro'pi cetsyād.*

4.2.1 Reasoning

In this sentence *kaḥ* is the substantive, *kiyān* and *duṣṭa* are the two adjectives, wherein *kiyān* is an adjective of the adjective *duṣṭa.* According to the author, the error in this sentence is on the basis of reasoning that, there cannot be an adjective for another adjective. The author cites the *Mahābhāṣya* [(Ed.) Sharma (1988:128)] *na hi upādheḥ upādhiḥ bhavati viśeṣaṇasya vā viśeṣaṇam.* He points out that this is not according to the conventional Sanskrit syntax.

The word *duṣṭa* is derived from the root √*duṣ* and the suffix *kta.* The word *kiyān* is derived from the pronoun *kim* and the suffix *iyat* .The suffix being a *kṛdanta*-suffix, the resultant word becomes an adjective.

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For instance, in, *saḥ varṇiliṅgi viditaḥ vanecaraḥ yudhiṣṭhiraṁ samāyayau* [*Kirātārjunīya* 1.1 (Ed.) Kale (1998:1)] accepting *saḥ* as the substantive, we can say that there is a chain of adjectives. So, does this sentence also become invalid as per the *Mahābhāṣya*? The answer obviously is 'No'. The reason is that the adjectives are not the adjectives of other adjectives but are all qualifying a single substantive. Or, as per our earlier proposition that they are *guṇavācakas* we may say that they all are directly related to the verb *samāyayau*.

However, the situation of the sentence in consideration is different. If we say that both the adjectives, *kiyān* and *duṣṭa* are related directly to the substantive *Kaḥ* and that the meaning of the secondary adjective *kiyān* will not be related with the primary adjective *duṣṭaḥ* but it would be connected directly to the substantive *kaḥ* then the sentence can be proved to be out of the scope of the prohibition ordained by the *Mahābhāṣya*, but the meaning intended by the speaker will not be conveyed. The relation will be represented as in figure 2.

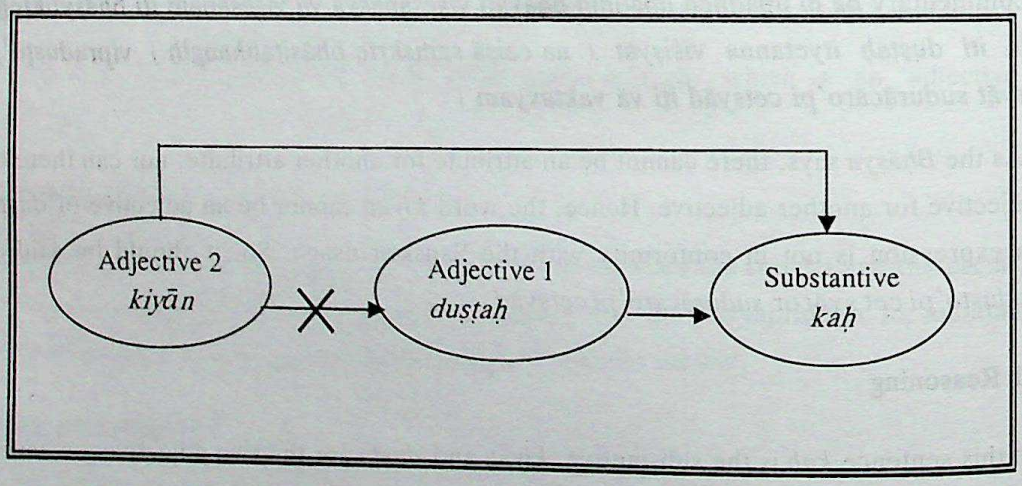

Figure 2

The sentence when interpreted in the above given way will not deliver the intended meaning 'No matter however wicked a person may be…', and would mean 'how much who may be wicked…'

Correct sentence according to the *Vāgvyavahārādarśa*

ko'pi vipraduṣṭo'pi cet syād bhagavantaṁ trātāram upasthitaḥ cet tarati saṁsārārṇavam l

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4.2.2 Comments

- If one could show that *duṣṭa* is a noun or substantive or a *dravyavacana* then Charudeva Shastri's argument may collapse.

- On *api*

api in the sentence acts as an operator or quantifier. In both the instances, *ko'pi* and *kiyānapi*, *api* acts as a quantifier which has scope over *kaḥ* and *kiyān*. It determines the scope of *kaḥ*, meaning that whoever the individual may be, it also goes on to include individuals not only of masculine gender (which *kaḥ* grammatically denotes), but also of the other two genders. Also, in *kiyānapi*, it plays a similar role. The meaning "howsoever" is an outcome of the quantification of *api* in *kiyānapi*.

api in both the instances is not simply conveying meaning "also". *ko'pi* and *kiyānapi* are single units, each conveying its integrated meaning. Keeping the meaning intact, *api* in both the cases cannot be moved to any other positions in the sentence. In other words, for *api* to have scope over *kaḥ* and *kiyān*, it has to stand right next to them.

One important point to be noted about the usage would be to see the marked constructions with *api* and pronouns other than *kim* and *kiyat*. Let's replace these two with other comparable or parallel pronouns: *yad-yāvat, tat-tāvat* and *etad-etāvat* :

ko'pi kiyānapi duṣṭaḥ syād bhagavantaṁ trātāram upasthitaḥ cet tarati saṁsārārṇavam ।

**yo'pi yāvānapi duṣṭaḥ syād bhagavantaṁ trātāram upasthitaḥ cet tarati saṁsārārṇavam ।*

* *so'pi tāvānapi duṣṭaḥ syād bhagavantaṁ trātāram upasthitaḥ cet tarati saṁsārārṇavam ।*

**eṣo'pi etāvānapi duṣṭaḥ syād bhagavantaṁ trātāram upasthitaḥ cet tarati saṁsārārṇavam ।*

While the first one is an unmarked sentence, the rest three fail to be valid sentences. So, *api* can add meaning only to pairs of *kim*. So, the quantification by *api* is possible only with *kim* and not with other pronouns.

- In the previous discussion it was observed that the sentence *saḥ varṇiliṅgi viditaḥ vanecaraḥ yudhiṣṭhiraṁ samāyayau* is out of the scope of prohibition ordained by the *Mahābhāṣya*

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while the sentence *ko'pi kiyān api duṣṭaḥ syād bhagavantaṁ trātāram upasthitaḥ cet tarati saṁsārārṇavam* is subject to it. When we argue that both *kiyānapi* and *duṣṭaḥ* are adjectival to *ko'pi*, then the expected meaning is not conveyed. However it is noteworthy that such a problem of difference in meaning does not arise in case of the former sentence. It is worth examining why does this happen. The meaning intended to be expressed from the word *kiyānapi* is same as the one expressed by the Hindi word *kitanābhi*. So *kitanābhi duṣṭa* in Hindi conveys 'as wicked as (one may) be' or simply 'very wicked'. Thus *kiyānapi* is actually adverbial to *duṣṭaḥ*. That is how it means 'very wicked'. However, due to its gender, number and case agreement with even the substantive *kaḥ*, if one tries to categorize it as an adjective like the adjectives *viditaḥ, vanecaraḥ* etc., then the problem of change of meaning will arise. What *kiyānapi* attempts to convey is the same as *atīva*. The sentence *ko'pi atīva duṣṭaḥ syād ....*' will be the well-formed one. The reason why (i) the *Mahābhāṣya* has a problem with *kiyānapi* and (ii) why one is tempted to consider it as an adjective and try to relate it directly with the substantive *kaḥ* is its inflectional nature which is contrary to the usual adverbs which are indeclinable. What has been said here about the adverbial nature of *kiyān* as well as about the role of *api* in the previous comment can be represented as follows :

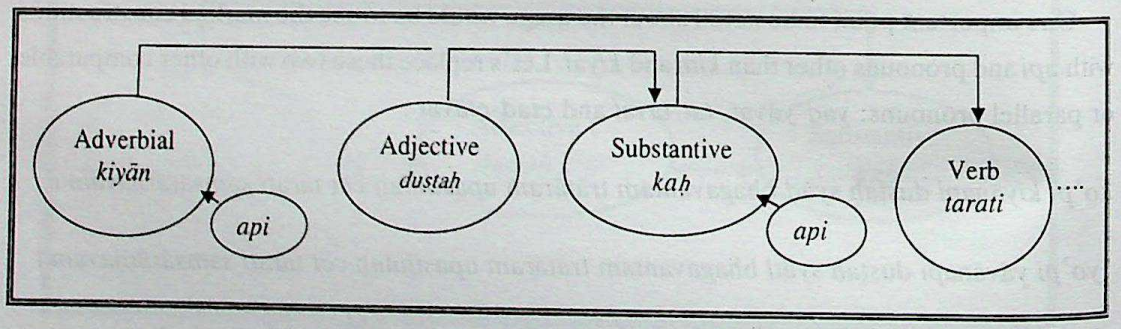

Figure 3

- If the context requires the use of another adjective to the main adjective, one may use a compound to articulate the same. So, the sentence would be: *ko'pi kiyadduṣṭaḥ syād....* The corrections suggested by Charudeva Shastri are also on the lines of compounding.

- The phrase *ko'pi kiyānapi* is observed to be influenced by the Marathi or Hindi phrase, *koṇīhī kitīhī* or *koībhī kitanābhī*. Hence, the correction by the author holds appropriate that the word should be, *vipraduṣṭa*. The error pointed out in this sentence is appropriate on the basis of the violation of the convention in Sanskrit namely 'there cannot be an adjective for

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another adjective'. However, going by the analysis presented above, if we ignore the grammatical agreement between *kiyān* and *duṣṭaḥ*, which leads Charudeva Shastri to believe *kiyān* as an adjective, and if we hold *kiyān* to be adverbial to *duṣṭaḥ*, then the sentence holds good.

APPENDIX

Chart for the classification: Adjective issues

Sr. no.	Sentence	Correct sentence according to *Vāgvyavahārādarśa*	Comment	Directive Rules
1	*tucchānyapi tṛṇāni guṇatvamāpannāni mattadantino'pi bandhaheturbhavanti /*	*tucchānyapi tṛṇāni guṇatvamāpannāni mattadantino'pi bandhahetavaḥ bhavanti /*	The problem is due to difficulty in matching the gender and number of adjective and substantive when the complement of a copular verb is considered as an adjective.	The maxim of same declension of adjective and substantive can be violated either in case of copula compliments and/or in case of adjectives having fixed number and/or gender.
2	*sarve teṣāṁ manorathāḥ tamasi dṛṣṭiriva naśyanti /*	*sarve teṣāṁ manorathāḥ tamasi dṛṣṭiriva iva naśyanti /*	The problem is due to difficulty in matching the gender and number of *upamāna* and *upameya*.	The gender and number of *upamāna* and *upameya* are matched in the sentence.
3	*śrīrājendraśca rāṣṭrapatiḥ sthitadhīḥ sthiramanāśca abhūdityabhyupagamo lokasya /*	*śrīrājendraśca rāṣṭrapatiḥ sthitadhīḥ abhūdityabhyupagamo lokasya /*	The problem is due to the use of more than one adjective with similar meaning in the same sentence.	Use of more than one adjective with similar meaning will be significant if they are used to express some suggestive meaning.
4	*Kṣamā vikramasya alaṅkāraḥ paramottamaḥ iti bhaṇyate/*	*Kṣamā vikramasya alaṅkāraḥ paramaḥ iti bhaṇyate/*	The problem is due to the use of more than one adjective with similar meaning in the same sentence.	The adjective for another adjective can be used if the existing adjective and the substantive have different gender or number.
5	*Kṛścināyīśuṁ prabhuṁ pāpmanāṁ kṣāntāraṁ pāvakaṁ ca manyante/*	*Kṛścināyīśuṁ prabhuṁ pāpmanāṁ kṣāntāraṁ pāvanaṁ ca manyante/*	The adjective which is conventionally used for a particular substantive exclusively, is used to qualify some other substantive.	The adjective which is conventionally used for a particular substantive exclusively, cannot be treated as an adjective but will be treated as an independent synonym of the substantive.

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SOME RELEVANT ASPECTS AND APPLICATIONS OF *VĀSTUŚĀSTRA* IN MODERN CONTEXT WITH SPECIAL REFERENCE TO THE URBAN HABITAT•

Kartik Pandya•

Introduction :

वास्तोष्पते प्रति जानीह्यस्मान्त्स्वावेशो अनमीवो भवा नः ।
यत्त्वेमहे प्रति तन्नो जुषस्व शं नो भव द्विपदे शं चतुष्पदे ।। (ऋग्वेदः ७-५४-१)

(Oh God of the Vāstu, Hearing our prayers make us free of diseases and by giving wealth and prosperity help the well being of all persons and animals living in the house.[1] *Rgveda*, VII.54.1)

Food, clothing and dwelling are the basic needs of man. From times immemorial, man has been trying to achieve the best standards in these three things. In other words, achievement of these three things makes the man really blessed. Rahul Vishwas Altekar observes that most of the literature, which throws light on the stalwarts bonding between the behavioural patterns of ancient Indians and the principles of pure sciences like Physics, Chemistry, Mathematics as well as applied sciences like Metallurgy, Mechanics, Architecture, etc., is found in the transcripts in Sanskrit.[2]

Our ancients have blended the science of Architecture and established strategies based on *Vāstu* to make a dwelling place brighter and happier for the owners. Now-a-days there

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1. Tarkhedkar, A. R., *Vastushastra - The Edifice Science*, Vol-I, Cosmo Publication House, Dhulia, First Edition, 1995, p. 139
2. Altekar, Rahul Vishwas, *Vāstuśāstra – Ancient Indian Architecture and Civil Engineering*, D. K. Printworld (P) Ltd., New Delhi, First Edition, 2004, Preamble, p. V

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are many enthusiastic scholars, not necessarily Sanskrit scholars, who are devoting their time and energy to the study of *Vāstuśāstra* as described in various Sanskrit treatises. It is high time that this branch of Sanskrit, which was until now much neglected and hence not much explored, gets its dues from the present day scholars who have realized its utility in this ultra modern age. It suggests that good days are in store for the knowledge that is hidden as a treasure in Sanskrit Literature. The principles of *Vāstuśāstra* span the entire activity of constructing a building. It contains holistic principles to ensure harmonious balance between man and nature thereby bringing happiness, health, wealth and prosperity. All the ancient doctrines of *Vāstuśāstra* may not be applicable in the present scenario in their entirety. Some of the tenets particularly show a strong social bias, which were relevant to the social structure which existed at that time. Such tenets have certainly lost their significance now. However, the fundamentals of the *Vāstu* theory are still relevant and can be adapted to the modern world facing alarming global warming effects. It is essential to have nature friendly rather than nature threatening architectural design. Starting from site selection, site planning and orientation, it specifies the zoning and disposition of rooms. We, however, are here interested in knowing the relevant aspects of *Vāstuśāstra* in modern context. This paper is intended to supply enough material on *Vāstuśāstra* as a program of architecture and to analyze its contemporary applications and relevance.

Need of *Vāstu* :

In the primitive age human race was largely uncivilized. The human beings used to live in mountain caves to protect the body from natural calamities like heavy rains, scorching heat of Sun, thunderbolts, harsh winters and wild animals. With the advent of civilized society, he started building houses; first by cutting mountains and then constructing independent buildings using naturally available materials e.g. stones, mud, leaves, wood, bamboo, etc. Later on, he switched over to artificially made building materials e.g. bricks, lime, cement, tiles, iron and steel and now float glass and plastics; an unending list.

Physical Aspect :

A civil engineer's stress is mainly upon the physical needs of the inhabitants. According to him, a modern building should provide protection, physical comforts, good appearance and conveniences. From civil engineering point of view, a residential building is a permanent shelter used by human beings to protect themselves from (i) heat and glare of Sun (ii) lightening, rain, snowfall, storms and (iii) thieves and house breakers. To achieve these requirements, remedies are provided as under:

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(i) Protection from heat and glare of sun;

(a) Sunshades on outer openings e.g. doors, windows, verandah etc.

(b) Insulated roofing with small air gaps (false roofing)

(c) Thick solid walls or cavity walls.

(ii) Protection from lightening, rain, snowfall, storms:

(a) Copper lightening conductors

(b) Leak proof roof

(c) Proper arrangements for draining off rain water

(d) Proper slope to roof for snow sliding

(e) Proper / firm fixing of roof covering material.

(iii) Protection from thieves:

(a) Strong walls and grills.

So, a modern building provides protection not only from natural calamities but it also ensures physical comforts, conveniences, safety of assets and has a good appearance. In modern times of space scarcity in metropolitan cities, civil engineering has largely ignored the mental and spiritual needs of human race.

Psychological Aspect :

A psychological point of view about a safe, secure and comfortable dwelling is somewhat different from that of a civil engineer's. House is considered as the place of *sukha* (comfort), which is largely a 'state of mind'. The human being is always in search of comfortable living. This *sukha* is naturally available to the child for full nine months in mother's womb from conception till birth. Mother's womb is the heavenly residential *Vāstu* for a still unborn child where it is in the state of *paramasukha* (the ultimate state of comfort).

The fluid in the mother's womb around the child's body maintains normal human body temperature, which is very soothing and comfortable.[3] There is no suffering of scorching summers or harsh cold winters, no pollution, no unpleasing sounds and no tension of food. The child feels as if floating in the ocean. Later on in Indian Mythology, Lord Viṣṇu's

3. Vasudev, Gayatri, Devi, *Vastu, Astrology and Architecture*, Motilal Banarasidas Publishers, Delhi, First Edition, 2003, p. 4

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posture of rest in the ocean of milk perhaps depicts the position of child in mother's womb. *Śeṣanāga*, the lord of *Pātāla* (the base world), is his bed. Lord Brahmā (the force of creativity of new births) sitting on a lotus is coming out of his navel. This lotus stick represents the umbilical cord through which a child is connected to the mother's womb and serves him with all the necessary life elements.

A child enjoys great comfort in mother's womb. This *sukha* enjoyed before birth gets imprinted on his subconscious mind. After birth, he tries his best to achieve that state of ultimate comfort through temperature maintenance, air conditioning, peaceful surroundings, easy access to nutritional, tasty and fresh food etc.[4]

Vāstuśāstra helps us to achieve the right temperature, flow of fresh air, and preparation of tasty and nutritional food. *Vāstuśāstra* allocates spaces for activities and rest and all this is achieved through proper ventilation in a natural way. *Brahmasthāna* acts like an umbilical cord. It supplies a building with the necessary food-heat, light and air- and connects it to the infinite space filling it with other element. The outer periphery of *Vāstu* acts like the human skin which maintains the body temperature.

Spiritual Aspect :

Hindu philosophical system considers that body is mortal but Soul is immortal. The shadow of all the animate and inanimate beings except human beings is called *chāyā* but shadow of any human being is called *paracchāyā* which literally means, 'the other's shadow'. Our sages used this word *paracchāyā* for human shadow to remind us that our real existence lies in the Soul and not in the body. Body is just like a rented house for the Soul :

वासांसि जीर्णानि यथा विहाय
नवानि गृह्णाति नरोऽपराणि ।
तथा शरीराणि विहाय जीर्णा-
न्यन्यानि संयाति नवानि देही ॥ (*Śrīmadbhagavadgītā*, II.22)

The Supreme God is *Aṁśī* and our Soul is *Aṁśa*, the departed part of the Supreme Soul. This *Aṁśa* cannot meet *Aṁśī* due to bondage of *karmas*. So this *Aṁśa* enters a human body and takes birth on earth to dissolve all the *karmas* and gets totally purified to meet the Supreme Soul in the end. It is believed that Soul cannot purify itself without *Śarīra* (body), so body acts as a base station for the Soul. Body becomes the *Vāstu* of Soul to protect it and

4. *Op. cit*, p. 5

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help it in the process of purification. It becomes the prime duty of human beings to protect the body, which is the abode of pious and immortal Soul, the departed part of the Supreme Soul. To protect this body from the calamities of nature, artificial structure is made for human beings called *Vāstu*.

In the horoscope of Time Personified (*Kālapuruṣa*), Cancer sign falls in the fourth house. Its lord is Moon, the fastest moving planet. Fourth house represents house and property, vehicles, mother, water and midnight hours. It is called *sukhasthāna*. We sleep during night hours. Sound sleep is like *mokṣa*; *mokṣa* for a short time period of around six to ten hours, *mokṣa* from all the daily worries, tensions and anxieties.

Sleep is like a short time death, which is necessary for recovery of broken body cells and tissues, regaining energy spent during the day hours. This freedom from all worries during sleeping gives real *sukha* to a human being.[5] Moon represents mother. Again and again we seek the lap of mother earth for enjoying a sound sleep. Water – the most necessary element in *Vāstu*- is also governed by the fourth house. Moon is also a satellite of earth. It is the fastest moving planet among all the nine planets of Vedic Astrology and so vehicles and vehicle *Vāstu* are seen from the fourth house.

About *Vāstuśāstra* :

Vāstu means physical environment. *Vāstuśāstra* (knowledge) or *Vāstuśilpa* (architecture) codifies the traditional Indian canons of town planning and architecture. References to this are found in the *Rāmāyaṇa* and *Mahābhārata*, etc. We can also trace elements of *Vāstuśāstra* in the sites at Mohenjo Daro and Harappā, Dvārkā, Kāñcī, Ayodhyā and Kāśī.[6] There are thirty-two texts on *Vāstuśāstra*, of which the texts such as *Mānasāra-Śilpaśāstra* (by Mānasāra), *Mayamatam* (by Maya), *Viśvakarmā Vāstuśāstra* (by Viśvakarmā), *Samarāṅgaṇa Sūtradhāra* (by Rājā Bhoja), *Aparājitapṛcchā* (by Viśvakarmā's son Aparājita) and *Śilparatna* are some of the authentic works on the subjects. It is basically a science which governs the optimum use of air, light and space for comfortable living. In this regard, Prof. Dr. B. B. Puri says that it offers a multi-disciplinary approach designing enhanced living.[7] It is a branch that deals exclusively with building of houses for individuals, palaces, or dwellings for rulers, schools,

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5. *Op. cit*, p. 19
6. Bhattacharyya, Tarapada, *Vastuvidya Systems of Indian Architecture*, Ajay Book Service, New Delhi, First Edition, 2007, p. 36 & p. 43
7. Puri, B. B., *Vastu Science for 21st Century (to enjoy the gift of nature)*, New Age Books, New Delhi, First Edition, 2003, Reprint, 2008, p. 1

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hospitals, offices, temples, etc. It is believed that constructing a place according to the tenets of *Vāstu* ensures harmony with the physical and metaphysical forces of the cosmos such as the supernatural, gravitational and electromagnetic.

Vāstuśāstra in Modern Context :

What we need to keep in mind is to recognize it as a logical science which has nothing to do with religion. Vibhuti Chakrabarti rightly observes that over the years *Vāstuśāstra* has imbibed religious overtones. The reason is that the *Vāstuśāstra* originated thousands of years ago in ancient India.[8] In those days people were dependent on the elements of nature to fulfill all their basic needs. Sun provided light & heat, wind gave cool breeze, rivers & rain were the main source of water, earth provided food & shelter and fire gave heat & protection. Thus, the principles of the building science laid down during those days too were based purely on the effect of elements of nature. In the age when it was formulated, the society was largely generating a fear of the unknown. Science was beyond the realm of their understanding while religion was omnipresent. It was therefore simpler for the ancient *Vāstu* experts to spread the concepts of the *Vāstuśāstra* through the intricate network of religion and superstition. But that does not seem to have been the original idea. Unfortunately as time passed only the superstition filtered down the generations, while the actual theory eluded the world. (The religious implications were probably inculcated by the proponents of the science, when they realized that the society of that time, being a God-fearing one, would not accept norms that strayed away from the notions of God.)

It is a fact that the original *Vāstu* tenets prescribed the type of site and then specified the layout materials and construction techniques and directions. In an urban milieu, one can hardly indulge in choosing dwelling sites or for that matter direction of choice. (I myself live in an apartment in a building).We should look at adapting macro level implications of *Vāstu* to contemporary needs logically not superstitiously.

Since our earth is moving from West to East, if a building is lower on the East and higher on the West, only then it will be able to withstand the resistance of winds easily and get filled with positive energy from North-East, leading to peace and prosperity of the inhabitants. Similarly the Sun, as our ancestors revealed, is the only source of light and heat for human

8. Chakrabarti, Vibhuti, *Indian Architectural Theory: Contemporary Uses of Vastu Vidya*, Oxford University Press, Delhi, First Edition, 1999, p. 86

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and other living beings. It directs and sustains life on earth. Therefore, the rising Sun is like God, and its direction of rising is considered pious and is taken as a point of reference. Therefore, the effect of the direction affects the building/house constructed therein. Thus, a clear understanding of the principles of science can help to delve into the true meaning of *Vāstuśāstra*.

Scientific Relevance of *Vāstu*

East or *pūrva* is the direction that belongs to Sun God or Ravi. As we know that from times of Vedas and Smṛtis etc., the worship of Sun God holds prime importance. Sun is the source of energy - Solar energy is the force for sustaining life on Earth. The early morning rays from the East have more of light and less of heat. Meditations and *Dhyānas* are performed in the early hours of the day, which are very effective on health, both mental and physical.

The Sun rays are also a source of Vitamin-D, which is very essential for good healh. Many cultures from all over the world worship the Sun as a God. Hence, scholars of *Vāstuśāstra* gave much importance to derive the maximum benefits of sun rays in planning the house. So the Main entrance door, more windows and vacant space were designed in the East. It is equally important in today's time too. If one does not get main door in the east, then he may put windows in that direction. High walls and tall trees which obstruct Sun's rays are not good. If the early morning ultraviolet rays enter into the house, they certainly do a lot of good to the health of inmates and are very beneficial.

The Kitchen is positioned in South-East corner or *Āgneya* for it can receive maximum Sun rays from the East and good breeze from the South. A well ventilated kitchen wards off insects and germs which are disease carriers. The person who cooks should face East is also a very important point, for one can see very clearly in broad day light. Food is essential for our well being and a healthy food for a healthy body is a must. Health of the inmates will be good and hence beneficial to the household. The water sources located in the North-East will be exposed to morning Sun rays which have the power to purify water and destroy disease causing bacteria, germs etc.

The open terrace in North-East, North or East will receive Maximum sun rays which are good for the health of the inmates. The Earth's magnetic field wields greater influence on the health of the inmates. The *Vāstuśāstra* recommends the inmates to sleep with their heads towards South direction. In that position the human body acts as a magnet and the head as

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North-pole. This will help blood circulation. On the other hand if the head is directed towards North, the head acting as North-Pole and the Earth's North-pole repel each other which affects blood circulation and that results in disturbed sleep and tension.

South-West corner for storage is very good for the South-West heat or radiation would keep the store-room dry because granary is usually positioned there. The Master bed room is located in South, because good southern winds keep the room cool. Particularly in summer, cool rooms are very essential. Thus, *Vāstuśāstra* gives us the principles in building a house which would ensure the owner a happy, healthy and prosperous life.

In the same way, the Infrared rays of the hot Sun are not good. So less number of windows and openings are recommended in the West and South-West to prevent radiation. Thicker walls and higher walls are planned in West and South only for this reason.

Guidelines :

Space is a big problem in the bigger cities of the world, particularly in India. Even tiny, one-room apartments in cities like Mumbai are at a premium cost. But space can be carefully and intelligently broken up into several compartments for different functions. If it is a one-room apartment, it is better if it is not on the ground floor or in the basement, as it will attract the vibrations of the street, the garden and the passers-by and can not only be noisy but also distracting.

Heavy furniture and storage units should be kept along the South and West walls. In a one-room apartment it is imperative to optimize space. Every inch is precious. A clever architect can devise fold-aways and storage units, which do not intrude into the existing space.

The level of the floor in the South-West section can also be raised making it heavier and higher. If a mezzanine floor is created, it should be located along the South or the West walls only. The kitchen should be in the South-East or the North-West corner of the room and while cooking one should face East. The bathroom should be situated in the East, South-West or North-West. One-room apartments with the bathroom in the North-East will only drain (dry out) finances. The North-East corner should have no heavy furniture and should be kept open and the centre of the room should not be cluttered (crowded untidily) with heavy furniture.

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In cities, one-room apartments also double up as office spaces. So space has to be very carefully arranged. The television or computer can be placed towards the South-East of the room, which is the fire corner. Since space is at a premium, it is imperative to keep it clean and free from clutter. This prevents stagnant energies from accumulating. It is not easy to throw away things as we get attached to them and feel that even items currently of little use can be put to good use later. It is important to remember that clutter focused on a particular area of a room will affect the corresponding area of one's life. To give an example, clutter in the Northern section will obstruct the flow of prosperity. All spaces have energy. The idea is to enhance it, not deplete it.

Nearly all homes have pictures and paintings on the walls. But many people are unaware that they can have a profound effect on the home or the workplace. In Indian philosophy they evoke *Rasas* or strong sentiments. There are nine *Rasas* in all covering the whole spectrum of human emotions: *Śṛṅgāra* is seductive, induced by beauty; *Hāsya* is comic; *Karuṇa* is pathetic; *Raudra* brings anger; *Vīra* is heroic; *Bhayānaka* is fearful; *Adbhuta* is the feeling of amazement; *Bībhatsa* is the feeling of repulsion; and *Śānta* is peaceful and meditative. The *Rasas* that are suitable are *Śṛṅgāra, Hāsya* and *Śānta*. So a combination of seductive, comic and peaceful images is ideal for the home. Images should be uplifting, positive, harmonious and generate feelings of growth, abundance and love. Fearful scenes like bloody battles, wounded animals and gore should be avoided, as they do nothing for the vibrations of the space.

Vāstu also talks about where pictures are to be hung. Images of fruits and flowers symbolize vitality and are best hung on the East or North walls. Pictures of wealth should be hung on the North wall, landscapes depicting mountains should be hung on the South and West walls and landscapes with rivers and lakes should be on the North and East walls.

Images of carnivorous animals should never be hung. Horses, cows and elephants, which symbolize strength, abundance and success, are good to be hung on the walls. Bloody battles, barren landscapes and similar images are to be avoided. Simply put, all the images that are hung on the walls should evoke peace, joy, happiness and success. Harsh images give out harsh vibrations. The essence is to uplift the ambience in every manner possible.

The roof of a building is also significant in *Vāstu*. Its shape, its slope and other details can influence those who inhabit the dwelling. If the roof slopes, it should be even on both sides. If the slope is irregular, it should be more towards the North or the East and less towards the

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South or the West. Chimneys, if any, should be on the South or West sides. Overhead water tanks are best placed on the South or West of the building and never on the North-East, as it will obstruct the flow of prosperity. Roof terraces are best on the North or the East of the building.

Television aerials and satellite dishes are best connected on the South-East section of the building, which is the fire corner. Telephone lines and outside lights are also best kept on the South-East side of the property. Drainage water from the roof should also be arranged in such a way that the water flows from the South and the West and runs off the North and East side of the building. Skylights, if any, should be located on the North or East sides of the roof.

Living in basements is not recommended in *Vāstu* as it can cause mental instability. Underground car parks in apartment blocks, quite common now, will create a lot of restless energy in the building. Most modern buildings have one and in that case the North-East corner of the parking lot should be left empty. Cellars should be located on the North or East sides of the property. The stairs leading to the basement should slope from the South or West and heavy items of furniture which are stored in the basement are best kept along the South and West walls. A generator or boiler in the cellar is best placed in the South-East corner.

Underground spaces, without question, affect the energy of the building. But the rule to be observed is that the land should be even or slope from the South or West towards the North or East.

Apartment and Flat Systems :

To construct flats, apartments or multistoried buildings according to *Vāstuśāstra* is the most difficult task. But for sure benefit according to *Vāstuśāstra*, the most possible importance should be given to the most important things while constructing apartments and flats.

a. The plot where flats are to be constructed should at least be either square or rectangular. Its South-East corner should not have any extension. Separate the extension if it is there. The space of the separated extension can be used for various purposes like tree plantation, gardening, play-ground, outhouse, lumber room, health club etc. Even a shop can be opened there.[9]

9. Limaye, H. D., *Vastuprakash*, Limaye Vishwa Prakash Publications Pvt. Ltd, Pune, Second Edition, 1996, p. 84

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b. This plot should have a road on the North or on the East or on both the sides. The road to the West is permissible but there should be no road to the South. If there is a road to the South, the compound gate should be in the South / South-East.[10]

c. It is advantageous to have the gate of the compound in the North / North-East, East / East-North, West / North-West or in the East, North and West. The gate of the compound should never be in the South, South-West, and West-South or in the South-East.

d. In front of the gate of the compound, either on the road or within the plot, there should not be anything like an electric pole, tree, water-tank, septic tank etc. This is called '*Dvāravedha*' and therefore, undesirable.[11]

e. Many things of the apartments building like the stair-case, over-head tank, balcony, underground water tank, cistern electric metre room, tap-connection, septic-tank, drainage pipe, parking, outhouse etc, are at least as the discretion of a *Vāstu* expert. He can have all these things mentioned above arranged and constructed at their proper places. It does not require much trouble. The plot holders are definitely benefited if all the above suggestions are carried out in accordance with *Vāstuśāstra*.

f. The slope of the plot should either be towards the East, the North or the North-East. It should never be towards the South or the West. It should be rectified by filling it with earth.[12]

g. If the plot has two roads, one to the East and the other to West, then the road to the East should be lower than the road to the West.

h. The open space around the apartment building should be more in the East and the North. It should be very limited towards the South.

i. In the North-East corner of the above mentioned open space, there should be nothing like a watchman's cabin, out house, electric metre room or even tall trees etc. There should only be open space and nothing else. But it can be used for underground water reserviour, boring and well.

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10. *Op. cit*, p. 84
11. *Op. cit*, pp 91-92
12. *Op. cit*, p. 71

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j. As far as possible, all the flats should have their balconies to the East and the North. Balconies to the West are preferable. But there should never be balconies to the South. If there are balconies to the West, they should be closed and turned into a small store-room or a toilet-room. Generally do not close the balconies which are to the East and the North. If they are to be closed, close them only with grills. Do not keep very heavy goods in the balconies which are to the East and to the North. Generally let them remain open or keep there pots for storing water. Do not store water in the balconies which are in the South-East corners.

k. Since it is advantageous, the stair-cases in the apartments or flats should be in the South-West, South and the West. As an alternative staircases in the North-West and the South-East are permissible. As far as possible, avoid having staircases towards the North-East, the East and the North.

l. Overhead tank of the flat should be to West. The overhead tank should not leak, if it is to the South-West. The tank should not be very high, if it is to the North-West. The overhead tank should never be in the North-East or South-East corners.[13]

m. **Main Entrance Door of Flat :** While planning a flat building, it is essential for the architect concerned to give importance to the main entrance door of every flat. The entrance door of any flat must never be taken in the East-South, North-West, West-South, the South and the West direction. If it is to be taken in one of these directions due to inevitable reasons, take it keeping 1 to 2 ft. distance from the wall (The main intention behind this is to get a wall corner). If the main entrance door is to be taken helplessly in the above mentioned inauspicious places, then let the door be of one shutter instead of two shutters. This door should open in the auspicious direction like the East or the North.[14]

n. The rooms in the northern part of the house should be larger than the rooms in the southern side, by 6-9 inches, and lower by 1-3 inches. The ideal height of the rooms should be 12-14 feet. The main door should be larger than the inner doors and all doors should open facing the walls.

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13. *Op. cit*, p. 97

14. *Op. cit*, p. 105

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o. All windows should be, at least, 3 feet above ground level, and at the same level from the top.

p. The *Pūjā* room should be in the North-East, East or the West of the flat, but the idol of God should face the East or the West.[15]

q. The master bedrooms should be in the South-West corner of the house. If the house has more than one floor, then the master bedroom should be on the topmost floor. The ceiling should be in level; as it makes the energy of the room uniform and helps the occupants keep a steady state of mind.[16]

r. The children's room should be constructed in the North-West corner. No bedroom should be located in the South-West direction.

s. The bathroom should be constructed in the West or South direction and its drains should flow towards North-East.

t. The drawing room should be in North-West, South or West direction. The furniture should be placed in South and West directions. Maximum open space should be in North and East directions.

u. The kitchen must be situated in the fire angle, i.e. in South-East. The cook should face East while cooking. The water tap in kitchen should be in the North-East direction.

v. North-East, North-West, North, West, East corners are best for a study room. If the study room and place of worship room are adjacent, then it is considered most favourable.

w. The store room should be constructed in the southern part of the building. Grain and other provisions can be stored in the kitchen or in other rooms and cupboards. Things should not be stored in box beds, because it causes sleeping disorders.[17]

x. Guest room should be in the North-West direction. The room in this direction is also considered suitable for unmarried girls.

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15. *Op. cit*, p. 117
16. *Op. cit*, p. 121
17. *Op. cit*, p. 123

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y. The heavy articles or goods should be kept along the walls in the South or the West.

z. The North-East corners of every room need to be vacant. It is advantageous to keep here the earthen jar filled with water.

Conclusion : Today, the use of *Vāstuśāstra* is in a crucial stage of transition. Ways are being constantly invented to look at tradition in a new manner. It cannot be directly linked with prosperity. It only suggests ways in which we can live in tune with the laws of nature so that we can be healthy and peaceful and work efficiently.

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ORIENTAL CONCEPT OF WORK AND ETHICS : IMPLICATIONS FOR MODERN MANAGEMENT

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The paper presents an analysis of doctrine of *Karman* (action or deed) and work-performance in the context of human resource management (HRM) linking them with ethical norms of human behaviour. Work and ethics are closely intertwined because work gives opportunity to satisfy material and other needs but if tainted by human greed it may lead to unethical behaviour, but if behaviour is galvanized by the enlightened reasoning it will be an act of piety. In the light of this, the present paper explores the causal connection between work performance and ethics. Further, it also seeks to expound the concept of work with a resolute belief that correct understanding thereof will help human resource managers (HRM) to fine-tune their strategy for organizational transformation for healthy climate and improved productivity. Thus, a manager has to use critical faculties, reasoning, disciplined and ethical mind to promote the welfare of all stakeholders.

Introduction:

The word *Karman* begs its origin to Sanskrit Root '*kṛ*' - an equivalent to English term "work". It also connotes work performance and consequences of that action which we perform for attainment of the particular goal. It signifies all kinds of acts: physical, mental and oral (action of tongue). Thus, in short, the action is activeness of the body, mind or the senses.[1] Unlike physical sciences which are based on law of relativity and causation, the metaphysical meaning of work is more encompassing and appears to be holistic in nature and therefore resonates in all religious faiths across the globe. The concept of work-performance as enshrined in Indian scriptures provides ideal solution to the contemporary

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1. Anand, Krishn Kewal,(1982) *vāṅmanaḥśarīra-pravṛttiḥ karma*, see: *Indian Philosophy* (*The Concept of Karma*), Delhi: Bhartiya Vidya Prakashan, p. 313

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challenges. The way of performing the work and conduct with others, of a person, determines the ethical and unethical behaviour of an individual. The work performed with human greed leads to unethical behaviour and the same performance may become ethical behaviour, if performed without any selfish motive. While proper understanding may become the act of piety and comes under the purview of pure ethics rather an act of spirituality or religiosity. However, it is an ethical law that links with spiritual discipline and plays very important role akin to a professional guide in one's life. For a human life, only the fulfillment of material needs is not sufficient as it is not the ultimate object of human being. The fourfold acts of worldly life of a human being in Indian society are: *dharma*, *artha*, *kāma*, and *mokṣa*. These are in sequence and closely associated with each other. The moral values are related to satisfying the material and physical needs for leading a worldly life to achieve the highest goal. Thus, to follow the ethical code of conduct was necessary for earning the wealth and deriving sensual pleasures. Becoming a good human being was primary object of life and material and physical satisfaction were secondary objects. However, in present global scenario, the main objective appears to be to earn more and more money by any means for the sensual enjoyment. On the other hand, the *dharma* comes at the last or is almost conspicuous by its absence from the objectives of an individual. Here, the word *dharma* is not used in general sense as religious practice rather it is 'righteous duty' in the context of human conduct. The Buddhist philosophy provides for Bodhisattva ideal (the altruistic wish to relieve others' suffering) in Mahāyāna Buddhism- profound idea in terms of 'earned merit' by any act of piety for the welfare of other sentient beings. The entire practice of the Bodhisattva is categorized under the six *Pāramitās* (perfections) - *dāna* (generosity), *śīla* (ethics), *kṣānti* (patience), *vīrya* (effort), *dhyāna* (chastening of thought) and *prajñā* (wisdom). These are directly related to the problems which come in day to day affairs in any business of an individual or an organization. Amongst these, the ethical behaviour of an individual is supreme and other perfections are part and parcel of the ethical aspect in one way or the other, as an ethical conduct stands for the instruction of not to harm or kill any living being; human, plant, tree or any other organism, and not to indulge in stealing etc. This concept is similar to Vedic doctrine of nurturing of all - *sarvajana-hitāya* and *sarvajana-sukhāya*.

Meaning of Work:

The term 'work' generally is indicative of all kinds of physical or mental efforts or activities to overcome obstacles for the attainment of the goals of life. It also includes a specific task, duty, function, or assignment as a part of a large activity or functions of an organization. In fact, whatever we do, such as moving, talking, thinking, studying, teaching, walking, sitting,

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and so on, comes under the purview of the definition of the 'work'. *Gītā* opines that the work originates in the mental thought process while it proclaims that *bhūtabhāvodbhavakaro visargaḥ karmasaṁjñitaḥ*, wherein the term *bhūta* stands for all beings- sentient and insentient. *Visarga* means sacrifice which brings forth the existence of beings through primeval resolve (*bhāva*).Thus creation is the outcome of *Karma*. The creation of all beings is through the combination of both spirit and matter. Matter provides the physical being which is galvanized by the spirit.[2] Further, no one can remain without performing action.[3] The western scholars have carried out several studies to understand why human beings work and hence their is unsatiated quest for meaning of work.[4] Alas, what is work is not defined in western literature and seems to have been assumed that the meaning is understood. This may not be the case for meaning of work as it may change from person to person, for a person from one context to another context and from time to time. Thus, nothing is good and nothing is bad, circumstances, place and time make it so.[5] Therefore, while doing any action, one must always keep in mind the condition, place and time and above all the purity of self. The meaning of work can be properly understood within the framework of theory of *Karman* as explained in various texts of ancient Indian Scriptures in different contexts.

A historical analysis of theory of *Karman* reveals that the concept of *Karman* is fully discussed in the terms of *sat* or *satya* and *ṛta* in *Ṛgveda*. The Vedic people took interest and pleasure in life and its work. They always thought to enjoy life with the performance of positive *karman*. The prior form of *Karman* may be seen in the concept of Vedic *yajña(*sacrifice*)*. The entire creation of the universe is due to the consequences of *Karman*. *Sat* and *Ṛta*, signify the eternal law of nature. This law is in action in the cosmos. The principles of *ṛta* and *satya* imply a strict adherence to law and rules in conformity with the aim and objective of the processes of the universe. Any action which originates in an individual sense is in opposition to the universal order of *ṛta* and *satya*. Such deeds result in unavoidable

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2. *akṣaraṁ brahma paramaṁ svabhāvo 'dhyātmam ucyate.*
bhūtabhāvodbhavakaro visargaḥ karmasaṁjñitaḥ .
Śrīmadbhagvadgītā (*Gītā*): 8/3, (*Saṁvat* 2018), Gita press Gorakhpur

3. *na hi kaścit kṣaṇamapi jātu tiṣṭhatyakarmakṛta. Ibid* 3/5

4. Maslow (1954), McDonald and Korbik (1991), Scott, *et al.*(2000)

5. *avasthā 'nugatāś 'ceṣṭāḥ samayā 'nugatāḥ kriyāḥ*
tasmādavasthāṁ samayaṁ vīkṣya karma samācaret.
Hariharanand Bharati, (2005), Arthur Avalan(ed.), *Mahānirvāṇatantra* 8/59, Vol XIII, Madras: Pub. Ganesh & Co.

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punishment, as a natural reaction to such action to set right the cosmic equilibrium which was disturbed by it. The principle of the redounding of the effect of action upon the doer of it is the metaphysical, ethical and psychological regulatory force called *Karman*, which requires the doer of such action to pass through a series of experiential processes called metempsychosis or rebirth in other conditions and environments than that in which the action had been done. Thus, the complete thought of *Karman* is profoundly enunciated in *Vedas*. Later thoughts are only explanations of this in one way or other.

Among all ancient scriptures *Gītā* is one of the best treatises which guides us as a counselor about righteous act. Further, it also shows the proper path and provides various tools and techniques to manage any kind of situation in work organization and personal life as well. Its techniques are based on human and moral values and self purity. When we perform our work, we must keep in mind that the purity of ourselves is the best criterion for work performance instead of understanding the good or bad form of work because these two are relative terms. The *Gītā* has viewed *Karman* in three forms viz., *Karma*, *Vikarma* and *Akarma*. It propounds that *Karman* must be performed by seeking refuge in enlightened reasoning for the benefit of the society at large and for the maintenance of the self. As opposed to this, there is another form called *Vikarma*, which is regarded as *Niṣiddha-karma*-action prohibited by the scriptures. We must always perform only those deeds which are prescribed by scriptures because these alone are based on ethical code of conduct. Third and last form of action is *Akarma*, a state of inaction at thought level. Here, the notion of doer is conspicuous by its absence and the actor sees *karma* in *akarma* and *akarma* in *karma* because it is performed with the desire to see well in the universe and mental equanimity is maintained in harmony with the nature. Such kind of person is the enlightened among other human beings. Thus, he is called a *Yogī* with tranquility of mind, and perfect in performing the work. After realizing this fact if such acts are performed *satyam*, *śivam* and *sundaram* is realized.

An individual must create purity in him while performing any action. The well defined reason of this is that as all are manifestations of one Creator, we must also care about others. In the words of Iśa-*Upaniṣad*; "All this is habitated by the Lord, whatsoever is there in the universe of movement in the universal motion. By that renounced thou shouldst enjoy; lust not after any man's possession."[6] Such high thinking paves the way for cultivating attitude

6. *Iśā vāsyam' idaṁ sarvaṁ yatkiñca jagatyāṁ jagat,*
tena tyaktena bhuñjīthā mā gṛdhaḥ kasya-svid-dhanam.
Sri Aurobindo, (1972), *Isha Upanishad* 1, *The Upanishads Book I*, Part one, Translation and Commentary, Pondicheri: Sri-Aurobindo Ashram,

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of selflessness in human mind. Hence, one can perform fruitful action for the welfare of the society, state and self as well.

Work Performance:

Each one of us is inclined to attain some objective. Therefore, we work for attainment of that objective in different manner. The fulfillment of that goal depends on our work performance. Our work performance determines the present and future through fruits of action (*karma-phala*). It is a kind of force which can uplift our life if action is properly performed and same may spoil the life when wrongly acted upon. Therefore, proper understanding of the nature of *Karman* is compulsory because misunderstanding the real nature of the *Karman* leads to unethical behaviour which is cause of negative consequences. Thus, for the attainment of an object easily and up to complete satisfaction, it is important to know as to how we have to perform the work. The proper understanding of work performance means to know as to what kind of action must be performed and what kind of action should not be performed. In short, we must distinguish properly do-able and non-do-able action.

Life and work of human beings are inseparable. Work signifies life and life signifies action because state of inaction is akin to death. Therefore, since birth until death every human being has to engage in work. In fact, no one remains inactive, without performing any work even for a single moment.[7] Work gives opportunity to satisfy physiological needs such as sustenance, security and shelter including luxury needs. Therefore, one should be quite attentive in performing the work because these are said to be only responsible for pleasure and pain. And, this is the starting point of a big circle that determines our future. Therefore, by performing proper action one should avail his full tenure of his life for breaking the cycle of birth and rebirth by attaining the highest goal of liberation (*mokṣa*).[8] The human form is called the Karmic body, through which we determine our fortune. Therefore, we must always perform good actions for making our future safe and prosperous. This opportunity is available only in human life and not in any other form of life. However, in India these are regarded only as the means and not the ultimate goal of life. The ultimate goal is liberation from worldly (*Saṁsārika)* attachment, which is real bliss.

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7. *na hi kaścit-kṣaṇamapi jātu tiṣṭhatyakarmakṛt,*
   kāryte hyavaśaḥ karma sarvaḥ prakṛtijairguṇaiḥ.
   Kuppuswami A., (1983), *Bhagavat Gītā(Gītā)3/5.* Delhi: Chukhamba Orientalia.
8. *Kurvanneveha karmāṇi jijīviṣecchataṁ'samāḥ,*
   evaṁ tvayi nānyatheto'asti na karma lipyate nare. Iśopaniṣad-2.

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Karma is a very complex and deep subject since real nature of this is quite difficult to be understood. As a matter of fact, even in our day to day life, we always become confused as what must be performed or what must not be performed. It happens not only with a common man but also with learned person. If one properly understands the real distinction between these two, he will be free from all kinds of stress during performance of an action.[9] This thought also applies to our common life and at work place. Theory of *Karman* teaches us that well performed actions always give positive result. The best idea lies in the teachings of *niṣkāma karma* of *Gītā*. According to this thought, one must perform the action without having any expectation of fruits. It simply means that the result, positive or negative, of any action is beyond our power of control. However, the performance of an action is in our control. Therefore, we must always perform our action thinking it to be our duty without having any lust towards its result. In this way, we shall keep ourselves away from the consequences, pleasure or pain, of such action, which are hindrances in gaining our highest goal. The result of *Karma* is definite. We may get result immediately or after some time in future. For example, if one works very hard and sincerely for success in examination, but somehow he fails in examination, it does not mean that his hard work went in vein. In fact, whatever he has learnt through his studies will be useful in his future examination whenever needed.

In ancient Indian system, human beings are classified into three groups: (i) *Low-spirited Persons*: These are those who never think to perform the work because of fear of obstacles. (ii) *Ordinary persons*: These are persons who start performing the works but leave without completing the task because of fear of facing difficulties likely to occur during wok performance. (iii) *The high spirited*: However, the best person, having highest spirit, never leaves performing the work, even repeatedly repelled by various adverse situations or obstacles, until attainment of his specific goal.[10] This kind of person is called as *karmayogī* in *Gītā*. They are of firm mind and keep determined thought as they concentrate only on one point which is their object. For that skillfulness in work is necessary. It means the combining of mental faculties

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9. *kiṁ karma kim akarmeti kavayo'py'atra mohitāḥ,*
tatte karma pravakṣyāmi yajjñātvā mokṣyase'aśubhāt. Gītā- 4.16

10. *prārabhyate na khalu vighna-bhayena nīcaiḥ,*
prārabhya vighna-vihitā viramanti madhyāḥ,
vighnaiḥ punaḥ punarapi pratihanyamānāḥ,
prārabdhamuttamajanā na parityajanti.
Kale M. R., ed., (1918), Nītiśatakam-27, New Delhi: Motilal Banarsidass.

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with both the knowledge and action will repulse the results of actions.[11] The person with mental equilibrium, mental and physical states in which opposing forces are balanced, free from both good and bad consequences alone performs good deeds. The disciplined mind brings health, prosperity, perfection to human life. It inspires us for complete involvement in any situation. For an organization it is necessary to create such type of thoughts in the minds of managers for utilization of human resources in a systematic way by changing the organizational ecology.

Ethics and Ethical Behaviour:

The word ethics is indicative of the moral principles which govern an individual's behaviour or the tendency with which he acts whether it is work place or society. An ethical behaviour includes all kinds of virtuous actions and is also indicative of high moral values in one's performance of the action. In the philosophy it is concerned with morality which includes merit, demerits, right and wrong, virtuous and vicious actions and so on. Thus, the ethics is mainly concerned with the humanity. It is necessary for any affair whether it is concerned with an individual, organization or society. In any business, if the management is fair towards employees, good coordination will be achieved. An open mind, positive attitude and honest behaviour create healthy atmosphere which may prove a boon for the development of any organization. There will be integrity by way of honouring each other which will motivate them to achieve the objectives of the organization without incongruence. Thus, ethical behaviour creates effective teams at the work place by ironing out the dichotomy of "goals for the organization" and "goals of the organization."

The ethics at work place plays very important role in completion of work. It is very important asset for motivating and directing human efforts in desired direction. In an organization, if an employee is not properly motivated by the concerned manager, he/she will not be deriving pleasure. Further, he will not be satisfied with his job and will lose his concentration towards his work. An unethical behaviour of the manager with their employees will demoralize the employees and will affect work performance of the people. In the same way, ethics in business means proper customer service which plays very important role in business. A satisfied customer will be cause of the development of the concerned company.

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11. *eṣā te'abhihitā sāṁkhye buddhir'yoge tvimāṁ śṛṇu,*
buddhyā yukto yayā pārtha karmabandhaṁ prahāsyasi- Śrīmadbhagvadgītā-2/39, (*Saṁvat* 2018), Gita press, Gorakhpur

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It is important in business to make good relations between managers, employees and customers. In fact, satisfied customer is the best advertisement for any company which largely depends on ethical behaviour of the employee of customer care department of concerned company. The work performance without any selfish attitude and proper understanding may become the act of piety and comes under the purview of pure ethics rather an act of spirituality or religiosity. However, it is an ethical law that links work with spiritual discipline and plays very important role.

There is basic difference between Western and Indian thought about the nature and object of an ethical conduct. According to former, there are only two main objects: the material or physical happiness and all round development of the personality, which is termed as accomplishment. On the other hand, in Indian thought, the real object is beyond the state of pleasure and pain, which is liberation from the worldly attachment and designated as *Mokṣa*, *Nirvāṇa* or *Kaivalya etc.* Not only it is applicable to a Yogī or *Saṁnyāsī* but it also relates to a common man. For a common man liberation means leading a spiritual life for mental satisfaction which symbolizes real happiness. In Indian tradition ethical behaviour is necessary to maintain the social order, all round development of personality and physical and mental elevation leading to liberation i.e. to become free from bondage of birth and death. On the other hand, in western thought the main purpose of ethical conduct is limited up to mental and physical elevation and social welfare. Thus, in the western society, the ethics means only social morality. But, In India the ethics is not limited only to social welfare but it is a supreme level of the morality. According to Indian concept an individual must create purity within oneself to work for the welfare of others because all are manifestations of God. This kind of high thinking, paves the way for cultivating the unselfish attitude in human mind to be able to perform fruitful action for the welfare of the society and for global humanity as well. The ancient Indian concept of ethics suggests doing well even for enemies; what is the merit of him who does well to his benefactors? The wise call him good who does well to his harm-doers"?[12] In west, according to St. Paul's precept, "doing well for enemies is because of, it might disarm an enemy's rage by bringing him to contrition, or because vengeance belongs to the Lord". However, in India the concept of duty and obligation is highly profound in Buddhist ethics; "When pleasure is equally dear to others and myself, then what is 'so

12. *upakāriṣu yaḥ sādhuḥ sādhutve tasya ko guṇaḥ,*
apakāriṣu yaḥ sādhuḥ sa sādhuḥ sadbhirucyate.
Parab Kāśīnātha Pāṇḍuraṅga (ed.1902)The *Pañcatantra of Viṣṇusarman* (story8- *labdhapraṇāśam*)), Tukārāma Jāvājī, Bombay, p. 206

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special' about me that I make an effort after pleasure for myself alone? When fear and sorrow are unpleasant for all, me and others, then, what is so special in me that I should protect myself not others." We can understand this concept in the light of western perspective also. In the words of C.J. Hayden "the world is a mess. The world has always been a mess. But there is something we can do to lessen our suffering, and that is to strive to alleviate the suffering of others, whenever and wherever we can. And there's no time to lose." In the words of Martin Luther King, "Life's most urgent question is: what are you doing for others?[13] The Bodhisattva ideal presents much nobler ideal than this. He is ready to donate all possessions including his hard earned spiritual merit.[14]

Unethical Behaviour:

In the present age of crony capitalism, everyone wants to earn more and more money for leading a luxurious life by any means in a very short span of time. For that he does not think about right or wrong ways. The work if tempered by human greed may lead to wrong path which comes under the purview of unethical behaviour. This kind of behaviour creates adverse effect on development of an individual's life or on an organization. The most common examples of unethical behaviour at work place are using official equipments or materials for personal use, stealing materials, wastage of time in unnecessary gossiping, using insider information for personal benefit and so on. But, the more criminal behaviour is to earn money illegally or falsifying any document for self benefit at the cost of the organization where one works. For a student, who wants to achieve success without his own merit such as through copying materials or stealing ideas or information by other means comes under the purview of unethical behaviour. In the same way a teacher who is not honest towards his teaching, but engages himself in private tuitions for the sake of money, such behaviour of teacher is unethical behaviour. However, it is very difficult to decide which act is ethical or unethical. Even a wise man becomes confused in determining the facts.

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13. *yadā mama pareṣāṁ ca tulyameva sukhaṁ priyaṁ,*
tadātmanaḥ ko viśeṣo yenātraiva sukhodyamaḥ. Bodhicaryāvatāra, 8/95,
yadā mama pareṣāṁ ca bhayaṁ duḥkhaṁ ca na priyam,
tadātmanaḥ ko viśeṣo yat taṁ rakṣāmi netaram. Ibid 8/96
Śāstrī Śāntibhikṣu, (1955)*Bodhicaryāvatāra,* Buddha Vihar, Lucknow, and see: Bendall Cecil & Rouse W. H. D., (1971)*Śikṣāsamuccaya*-1, *A Compendium of Buddhist Doctrine,* Motilal Banarsidass, Delhi.

14. Pandey, Ramanath, (2010) "Bodhisattva Ideal and Globalization", *Journal of The Oriental Institute,* The M. S. University of Baroda, Vol. LX, No. 1-2, pp. 31,32

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The grant or donation is a pious act but the intention of the utilization of money must be considered otherwise the lawful act becomes unethical behaviour. Take the simple example of generosity or charity, the giving grant to a needy person or for the welfare of poor or purposeful grant to a particular institution is good for the welfare of the society and country. However, it is necessary to know whether such type of grant or assistance has been really utilized for the same purpose or has gone down the drain. In most of the cases the people misuse the money for the sake of personal benefit or enjoyment. This kind of intention is harmful for the society and country. Therefore, this kind of act does not come under the purview of lawful act but becomes part of unlawful behaviour. Only having desire to satisfy material or physical needs through self gratification and aggrandizement using official position and fame come under the purview of evil actions hence are examples of unethical behaviour. In the same way, merely thinking about bribe or doing favour to own persons or to any person for gaining self benefit is form of corruption. Misuse of official position for the benefit of self at the cost of public at large is a sinful act.

Root Cause of Unethical Behaviour:

Unethical behavior is caused by acts which are propelled by human greed. The root cause of human greed is the craving or desire. The one, who is attached with desire and sense objects, never attains peace and leads a painful life as there is no limit to desires.[15] Such type of persons do not have any particular goal because they think variously as they have many thoughts.[16] "The desire is hydra-headed, raising its head where one least suspects, and taking up to charming appearance, that it is difficult to tear its veil on veil and visualize its true form. It comes as national interest, common good, social progress, the need for the time, and what not."[17] For example, a penniless man wishes for a hundred then wants a thousand and afterwards hundred thousand and so on. Then he wants to be the king and then the emperor; the emperor wants to attain Indra's (king of Gods) position and then Brahmā's position, then Viṣṇu's and then Śiva's. Thus, no one has ever been able to break up the chain of craving as there is no limitation of it.[18] Therefore, the vanishing of the craving is not so

15. *āpūryamāṇam-acalapratiṣṭhaṁ samudramāpaḥ praviśanti yadvat,*
tadvatkāmā yaṁ praviśanti sarve sa śāntimāpnoti na kāmakāmī. Gītā - 2/70
16. *vyavasāyātmikā buddhir'ekeha kurunandana,*
bahuśākhā hy'anantāś'ca buddhayo'avyavasāyinām. Ibid, 2/41
17. Chobe, B.N., (1961), *Ancient Freedom*, Purushottam Das Memorial Trust, Hyderabad-24, A.P., p. 2
18. *niḥsvo vaṣṭI śataṁ śatī daśaśataṁ lakṣaṁ sahasrādhipo*
lakṣeśaḥ kṣitipālatāṁ kṣitipatiścakreśatāṁ vāṁchati,
cakreśaḥ punarindratāṁ surapatirbrāhmaṁ-padaṁ yācate
brahmā viṣṇupadaṁ hariḥ śivapadaṁ tṛṣṇāvadhiṁ ko gataḥ-
Website - www. subhaashhita_kedar.itx, ASAD[19], Subhaashita, Kedar Naphade, philosophy/hinduism/culture, June 1, 2007

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easy. According to *Gītā*, a person commits sin due to effect of his past accumulated actions (*sañcita or prārabdha-karma*). Therefore, even if he does not wish to perform sinful act he will be forced to do so owing to his/her *prārabdha*. This is so because an action originates from *rajo-guṇa*- the quality of being active with desire as stern. If the desire does not get fulfilled, it turns into anger. All these become cause for committing abysmal sin. Therefore, the desire must be known as an enemy in this world. If we are able to achieve a state of wantlessness, all problems will be solved. The best way to stop craving is self-satisfaction. Whatever be the level of our earnings, it should be sufficient to lead our present life happily. It does not mean that we must not put in efforts for development of future life. The effort is necessary but all these depend on time, situation and the consequences of our present and past actions which we have performed or are performing. We must perform our work as if it were our duty. For that there is only one way that is to cultivate engaged mind (*vyavasāyātmikā-buddhi*). It means we must concentrate on one particular goal and for that make effort again and again. We must focus on goal as eyes are fixed at the North Star in search of our direction; any wavering would lead to aimlessly wandering in the wonderland of galaxies.

Human Resource Management (HRM):

For a manager, who is inclined to work for the development and growth of an organization, making decisions is not so easy. His main work is to carry out all activities in a systematic manner. Therefore, he must be very careful in planning the work. The organizational norms are to be followed for all. But, a manager has to manage all things according to the situation, which arises during the course of work. Therefore, he must have vision to see where, when, and how he has to follow the prescribed norms. The time and place are closely connected with nature, and accordingly changes are necessary in the management of action and inaction. In fact, the proper evaluation of place, time, means, money, faith, and character of a person is always necessary in all sorts of businesses.[19] Without proper thinking about the utilization or investment of money the act becomes undesirable. His foremost work is to utilize the resources, whatever is available for accomplishment of the object. It is necessary to have proper knowledge as to where, when, with whom, how and with which intention, the money is to be utilized. These thoughts have universal value in both materialistic and spiritual ways of life. "If someone tries to breach the mendicant from the path of renunciation by offering

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19. *deśakāla upāyena dravyaṁ śraddhā-samanvitaṁ,*
pātrepradīyate yat-tat-sakalaṁ dharma-lakṣaṇaṁ-
Gharpure J. R. (ed. 1914), *Yājñyavalkya-smṛti*-with '*The Mitākṣarā*', 1.6 (*upodghātaprakaraṇm*), *Dharma-Śāstra- granthmālā* (1).

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him gold or breaking celibacy of a *brahmacārī* by offering him betel and making pirates fearless leads to hell definitely."[20] The *Gītā* provides adequate explanation about present concepts of Management. It also gives advice to create a humanistic and inclusive leadership quality within him to influence others. All qualities of a manager, such as proper understanding, leadership, motivation, outstanding performance in work, attainment of objectives, giving work meaning, decision making and planning the strategy, are discussed very minutely. A manager, who has to make up workforce of an organization or institution, acting thus uses critical faculties, reasoning, disciplined, and ethical mind to promote the welfare of all stakeholders.

For a manager, proper understanding is necessary because in absence of this neither he attains success nor happiness let alone the main objective. *Gītā* expounds that "Having cast aside the injunctions of the scriptures he who acts in an arbitrary manner according to his sweet will neither attains perfection nor the supreme goal nor even happiness." Therefore, the scripture alone is one's guide in determining what should be done and what should not be done. One ought to perform only such actions as ordained by the scriptures. In modern time, organizational code of conduct is enshrined in the "standing rules." Wherever the law is either silent or not enacted, the situation warrants due approval of superior authority according to delegation of powers enshrined in the "power statement" of the organization. Any violation thereof is considered transgression of authority that is punishable according to rules and regulations. We learn from scriptures what is fit to be done or not to be done. Therefore, he must act according to the rule of law as prescribed in the scriptures. In the present context the knowledge gained by reading texts and whatever one has learnt from his seniors or elders should be guiding force in choosing the righteous act. What step one has to take or not in a difficult situation, scriptures alone can guide. Knowing such rules and regulations, one must perform his actions to elevate himself.[21]

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20. *yataye kāñcanaṁ dattvā tāmbūlaṁ brahmacāriṇe,*
taskarebhyo'bhayaṁ dattvā dātustu narakaṁ dhruvam.
Caturvedi Giridhar Sharma,(1962), Agrawal V.S.(ed.), *Gītā Pravacana, Gītā Vyākhyāna Mālā,* Hindu Vishvidyalaya Nepal Rajya Sanskrit Series, Vol. IV, p.213

21. *yaḥ śāstravidhimutsṛjya vartate kāmakārataḥ,*
na sa siddhimavāpnoti na sukhaṁ na parāṁ gatiṁ. Gītā, 16/23
tasmācchāstraṁ pramāṇaṁ te kāryā'kāryavyavasthitau,
jñātvā śāstravidhānoktaṁ karma kartumihārhasi. Ibid, 16/24

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The knowledge and its application in course of any action are equally important for achievement of the object. The practical application of any theory must be understood properly. The application means fusion of both knowledge and action. The actions of a person performed by him with mental equilibrium do not bind him but are destroyers of his all kinds of previous bondages. This concept gives ability to a manager to tackle any kind of adverse situation wisely while performing the work. This is a welfare path, which always provides merits in all affairs of business.[22] The person who has attained equanimity of mind has only one thought, i.e., to attain his object. But, others have many branches of thoughts and further have infinite divisions of those branches."[23] They do not succeed in their goal. For all this, there must be a vision to observe everything minutely. 'When truth and untruth and justice and injustice are face to face competing for priority, the judiciary had only to uphold what was true and just.[24]' This finds echo in Latin saying *lux et veritas*. In this way, you will achieve skillfulness in the performance of actions *(yogaḥ karmasu kauśalam)*.[25] The skillfulness in action means performing of mental, physical and verbal action. Thus, the skillfulness means all-round performance at work place. It includes work performance for the improvement in own life, the lives of others and the overall performance for the development of a particular organization, company, the society or a nation by the best management practices. Our efforts must not be only towards self-indulgence, but it should be directed towards the welfare of others as well. He should also be careful about needs of others at the workplace. He must lead the path for making healthy personal life at the time of the attainment of important objectives at work. We must always search the way of continuous motivation for others and self. Further, we must put in painstaking efforts for the development of a strong team to achieve favourable results. There is a saying in English "Do you see a man skillful in his work? He will stand before kings; he will not stand before obscure men." *Gītā* presents a profound thought which indicates that a skillful man conquers both the worlds and becomes supreme. For example, the water (of rivers, canal etc.) flow into the vast ocean full of water but ocean remains all the same steady. Likewise, all desires get fused in one who is skillful in performing actions. The

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22. *nehā'bhikramanāśo'sti pratyavāyo na vidyate,*
svalpamapyasya dharmasya trāyate mahato bhayāt. Ibid, 2/40
23. *Ibid*, 2/41
24. *suvijñānaṁ cikituṣe janāya saccāsaccavacasīpaspridhāte,*
tayoryatsatyaṁyataradṛijīyastaditsomo'vatihanyāsat.
Ṛgveda-VIII.104.12, *Atharvaveda* VIII. 4.12
25. *buddhiyukto jahātīha ubhe sukṛtaduṣkṛte,*
tasmādyogāya yujyasva yogaḥ karmasu kauśalam. Gītā- 2/50

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person, in whose heart the sense objects and the desires enter but do not affect his heart attains peace, hence becomes a happiest person. On the other hand, the one who is attached with desire and sense objects, never attains peace and leads a painful life.[26] Furthermore, the person who performs his actions without attachment with desires and ego is free from all bondages and pains. Hence, he is the happiest man. The same idea has been in other words, 'for a person who has attained the tranquility of mind by way of cessation of desire, for him both poorest and richest are equal.'[27] The basic difference between modern approaches of work performance and ancient theory of Karman is in their objectives. According to the modern concept, the development of an individual or an organization means mainly economic development while other objectives are secondary. In the present scenario of declining growth, recurring scandals, and economic crises is the outcome of actions which have been performed for self aggrandizement and not for the welfare of either stakeholders or for institution building because they have not been tempered by enlightened reasoning - the core of theory of action. But, in ancient concept, the primary objective is to make a noble man by way of knowing the real nature of the duty (*dharma*) and then earning the money for the fulfillment of own basic needs and welfare of all. Thus, we must lay stress on the practical application of the theory of action in our lives as enshrined in our scriptures.

Conclusion:

In the light of above discussion, it is safe to conclude that work and ethics both are intertwined. An individual, while performing his work, must keep in mind that the best way to perform any work is with purity of self instead of with only understanding of good or bad as these are only relative terms. Nothing is good and nothing is bad but same act is bad when it is propelled by motive which is self satisfaction rather than welfare of others. Good and bad depends on circumstances. Therefore, the meaning of work can be understood properly in the context of theory of *Karman* as described in ancient Indian scriptures, which provides adequate explanation of the subject under discussion. It is ideal for providing solutions to the present-age challenges especially in the context of rapidly increasing corruption, which is the most striking challenge of present global system. In our work performance the ethical behaviour is necessary for positive result. Therefore; it is important that the present system of governance

26. *Ibid* 2/70

27. *tṛṇāñcaeha parityajya ko daridraḥ kaḥ īśvaraḥ,*
tasyāścet prasarodatto dāsyaṁ tu śirasi sthitam.
Judit Torzsok (trans.),(2007), "Friendly advice", *Narāyaṇa and "King Vikrama's adventures"*(187), The Clay Sanskrit Library, New York University Press and the JJC Foundation, p. 182

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must be linked with the ethical code of conduct. There is neither need of any amendment in the constitution nor to stage fights against corruption as various persons are suggesting. Nevertheless, there is a need of proper understanding of one's own duty, which comes under the purview of theory of *Karman* propounded in ancient Indian treatises. Whatever is our duty it must be selflessly performed with full dedication in all situations. The proper understanding of *Karman* means to understand one's own duties. If not properly performed, one must be ready for poor consequences. The doctrine of *Karman* is rule of law: the rule of *satyam, śivam, sundaram*, which provides that no one is beyond the law. Here, it will be worthwhile to quote an extract from *Rāmacaritamānasa* of Tulasīdāsa, to make clearer the consequences of misunderstanding the principle of *Karman* in question.[28] "If in the reign of any ruler, his dear subjects undergo unmerited suffering, he deserves to be punished both here and hereafter."

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28. *jāsurājya priyaprajā dukhārī, so nṛpa avaśanaraka adhikārī.*
Rāmacaritamānasa, Ayodhyākāṇḍa.
R.C. Prasad (ed.), (1991), *Tulasīdāsa's Śrī Rāmacaritamānasa*: The Holy Lake of the Acts of Rāma, Motilal Banarsidas, Delhi, p. 296

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प्राकृतविद्या, त्रैमासिकी शोध-पत्रिका, श्री कुन्दकुन्द भारती ट्रस्ट, नई दिल्ली - ११० ०६७ ।
वर्ष : २२, अङ्क : ३-४ , जुलाई-दिसम्बर २०१०

आर्यिका दीक्षा विशेषांक

आचार्य विद्यानन्द मुनि : आर्ष परम्परा में आर्यिका दीक्षा

आचार्य विद्यानन्द मुनि : शरीरमाद्यं खलु धर्मसाधनम्

जैन राजाराम : देवी सरस्वती के वरदान से जो महाकवि बन गया

रांवका प्रेमचन्द : कालिदास पर जैनधर्म का प्रभाव

जैन प्राचार्य निहालचन्द : आध्यात्म और चिकित्सा विज्ञान

संगीत, संगीत-कला का प्रतिनिधि मासिक, संगीत कार्यालय, हाथरस-२०४ १०१ (उ. प्र.) ।
वर्ष : ७७, अङ्क : १, जनवरी, २०११

पंडित रामाश्रय झा अंक

गर्ग मुकेश : बंदिश-पुरुष पं. रामाश्रय झा

Kichlu Vijay : A Musician of the Century

सहस्रबुद्धे वीणा : महान वाग्येयकार पं. रामाश्रय झा

बोस कमला : ' रामरंग जनम लियो हरि जगत के काज '

मिश्रा शैलेन्द्र : एक संस्मरण : संगीत मनीषी प्रो. रामाश्रय झा के प्रति

मिश्र जयशंकर : ' रामरंग ' का रंग के प्रति अनुराग

अजित : अद्भुत युगनात्मक ' डॉ. रामाश्रय झा '

बनर्जी अनूप : एक महान् विभूति पं. रामाश्रय झा : श्रद्धा नमन

अग्रवाल स्मिता : विशुद्धतावादी एवं नवीनता के अंगीकारक : पं. रामाश्रय झा

वर्ष : ७७, अङ्क : २, फरवरी, २०११

भटनागर रविकुमार : आधुनिककालीन वृन्दगान का स्वरूप एवं उसके उद्देश्य

प्रारल्य : गीत की लिखावट और बुनावट

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धुपड़ मोहित : एक सार्थक संवाद : ' मेरी आत्मा का भोजन रहा है संगीत ' स्वामी वाहिद काज़मी

वर्मा विजय : ' मेरा नाम जानकीबाई इल्लाबाद ' उर्फ कथा पुराने ग्रामोफोन रिकॉर्डों की

उप्रेती पंकज : आपके अपने स्वर

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जाँगिड़ अरुणा : बीकानेर में तुर्रा-कलंगी कला

वर्ष : ७७, अङ्क : ४, अप्रैल, २०११

निगम सरिता : राग-वर्गीकरण की प्रासंगिकता

पटवर्धन सुधा : संगीत कला : सिखाए न बने

स्वाध्याय, स्वाध्याय अने संशोधननुं त्रैमासिक, प्राच्यविद्यामंदिर, महाराजा सयाजीराव विश्वविद्यालय, वडोदरा.

पुस्तक : ४७, अंक : १-४, वि. सं. २०६६, जान्युआरी-नवेम्बर २०१०

व्यास हसमुख : वैदिक देवता इन्द्र

मोलिया मनसुख के. : कालिदास 'दीपशिखा' कइ रीते बन्या ?

वाडेकर मुकुंद लालजी : आचार्य हरिभद्रकृत योगविंशिका

ठाकोर अजित : अरिसिंह-अमरचंद्रविरचिता 'काव्यकल्पलतावृत्ति'

पंड्या नेहल : स्वामिनारायण संप्रदायना संतोनुं संस्कृतक्षेत्रे योगदान

जोषी मिलिन्द एस. : पू. श्री वासुदेवानंदसरस्वती विरचित मंत्रगर्भ सरस्वतीस्तोत्र

पुरोहित दक्षा बी. : 'पूर्वसावरकरचरितम्' महाकाव्य - एक परिचय

याज्ञिक ज्योतिबेन भ. : समीक्षित आवृत्ति : लेखनपद्धति अने नियमो

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REVIEW

The Philosophy of Śrī Vallabhācārya, by Prof. Dr. M.V. Joshi, published by Smt. Induben M. Joshi, 'Gayatri Kripa', 1, Neharu Nagar, Raiya Road, Rajkot, 360007, First Edition, 2008, pp. i-viii + 1-132.

There are six *Āstika Darśanas* of Indian philosophy and the *Vedānta* is the culmination of such philosophical speculations. The Upaniṣads, the *Bhagavadgītā* and the *Brahmasūtras* are three *prasthānas* of the *Vedānta* philosophy. The *Ācāryas* have written commentaries on each of them, explaining their own philosophical standpoints and interpreting the texts as per their ideologies. The *Ācāryas* like Śaṅkara, Rāmānuja, Vallabha, Nimbārka, Bhāskara and Mādhva have propounded the Vedantic Philosophy described as *Kevalādvaita, Viśiṣṭādvaita, Śuddhādvaita, Dvaitādvaita* (Nimbarka and Bhāskara) and *Dvaita* respectively. Vallabhācārya is also one of these *Vedānta* Philosophers and he has advocated *Śuddhādvaita* doctrine of philosophy.

The Present book, written by Prof. Dr. M.V. Joshi, is a part of his Ph.D. thesis, prepared under the guidance of Prof. Dr. T. N. Dave. Former Director, Indological Research Institute, Dwarka. It has three main parts. In the first part, the life and works of Śrī Vallabhācārya are systematically presented under three heads. In the first two heads, the life and works of Śrī Vallabhācārya are narrated. Vallabhācārya was born in 1479 A.D. on *Caitra Kṛṣṇa Ekādaśī* at Campāraṇya. His father was Lakṣmana Bhaṭṭa and mother was Yallamagaru. His works namely, *Patrāvalambanam, Tattvārthadīpanibandhaḥ, Pūrvamīmāṁsābhāṣyam/Pūrva-mīmāṁsā- kārikāḥ, Ṣoḍaśagranthāḥ, Subodhinī, Aṇubhāṣyam*-are described. Under the third head, the literary activities of some of his successors, like Viṭṭhaleśajī, Puruṣottamajī, Kṛṣṇacadrajī, Gopeśvarajī, Giridharajī, Haripriyajī, Bālakṛṣṇajī, Icchārāmajī etc. are mentioned.

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In the second part, the philosophical doctrines of Śrī Vallabhācārya are explained in details under different headings like- *Brahman, Puruṣottama, Akṣara, Jīva, Jagat, Avikṛtapariṇāmavāda, Saṁsāra*, Means of *Mokṣa- Karmamārga, Jñānamārga, Bhaktimārga, Maryādāmārga, Puṣṭimārga, Bhaktirasa, Mokṣa, Līlārasa, Pramāṇas* etc. This shows that the author has dealt with nearly all the aspects of Vallabhācārya's philosophy on the basis of his works, mentioned above. Thus the book incorporates in very systematic and authentic manner, the exposition of the philosophical doctrines of Śrī Vallabhācārya. The book is nicely printed with exhaustive footnotes, printed at the end of each chapter. A bibliography of books and articles in Sanskrit, English, Hindi and Gujarati languages, consulted for the purposes of writing the present book is enclosed at the end. The author's clarity of thought and lucidity in presentation are praiseworthy.

We congratulate the author and the publisher for nicely bringing out this book for the clear understanding of the philosophy of Śrī Vallabhācārya.

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